PRICE: $3.00

Favorite WESTERNS

No. 20

& SERIALS PLUS

IN THIS ISSUE: TEX RITTER, DAVID SHARPE, BURL IVES
JOCK MAHONEY, DON COLEMAN, ROY ROGERS, RED RYDER

Favorite WESTERNS
ISSUE NUMBER 20
WINTER 1985

A Quarterly publication dedicated to the Cowboys of the Silver Screen

EDITOR & PUBLISHER
NORMAN H.KIETZER

ASSOCIATE EDITORS
PAT LANGER
PATRICE LYNNE
BRETT NORMAN
NICOLE SUZETTE

OFFICE MANAGER
CONNIE LONG

BOOKSTORE MANAGER
HAZEL NEWGARD

CIRCULATION STAFF
DEB REICHWALD
KAREN MERSETH
ANITA NEWGARD

PRINTED IN U.S.A. BY
MASTER GRAPHICS

TABLE OF CONTENTS

Tex Ritter Color Poster ..... Front Cover 1
Pony Express ..... Letters & Editorial 3
Ad Information/Unclassified Ads 8
Roy Rogers Visits Hometown ..... by Judy Wilson 9
The All American Cowboy ..... by Dale Berry 10
Jock Mahoney -- Risking Life & Limb ..... by Joe Collura 12
The San Antonio Kid ..... by William D. Lucas 18
The Western Trail ..... by Grady Franklin 20
Ives Gives Benefit For Hall Of Fame 22
David Sharpe And Me ..... by John G. Hagner 24
Tex Ritter & I ..... by Jack A. Clinger 26
The Jesse James Serial Trilogy ..... by Gary Spencer 31
Custer's Last Stand ..... by Jim Stringham 34
Don Coleman -- Rip-Snortin' Cowboy ..... by Buck Rainey 36
New Book Club Titles 41
Video Cassette Club 43
The Making Of Rick Blazen Is In Trouble ..... by Lee Bennett Sobel 45
Take A Guess ..... by L.D. (Larry) Adams 45
Custer's Last Stand Color Poster ..... Back Cover 48

FAVORITE WESTERNS & SERIALS PLUS (Publication Number U.S.P.S. 324-390) is a magazine published quarterly by Kietzer Publishing Company. The known office of publication is at 1051 Madison Avenue, Mankato, Minnesota 56001, U.S.A. Printed in U.S.A. Second Class postage is paid at Mankato, Minnesota 56001 and at additional entry offices. POSTMASTER: Send address changes to FAVORITE WESTERNS & SERIALS PLUS, P.O. Box 3325, Mankato, Minnesota 56002. On change of address please give us six weeks advance notice to assure delivery.

This issue, including all photographs and all rights to material contained in this issue, except for the publicity material we receive which may already be copyrighted previously, are copyright © 1985 by Kietzer Publishing Co. All Rights Reserved. Subscription rate is $11.00 for a one year (4 issue) subscription ($16.00 foreign).

Editorial contributions are always welcome and will be handled with reasonable care. The publisher, however, assumes no responsibility for the return or safety of any material submitted. No guarantee is given than any submitted material will be used, and no monetary remuneration is offered in return for contributions. Material is accepted only on this basis with the person submitting it guaranteeing that he has and assigns rights to it to this magazine. Although we attempt to check out all advertisements and all complaints arising from them, absolutely no guarantee of any offer advertised herein is made by Kietzer Publishing Company.

ADDRESS ALL CORRESPONDENCE TO: Favorite Westerns & Serials Plus, P.O. Box 3325, Mankato, Minnesota 56002, U.S.A.

PONY EXPRESS

I want to start off by sharing with you two letters that I received. The first is from David L. Fox and he writes:

"I have just received issue 19 of FAVORITE WESTERNS which, as usual, consists of many interesting articles; however, I would like to call your attention to pictorial inaccuracies in the opening article, "Dick Jones: Daredevil on Horseback."

"Mr. Collura's text is interesting, well-written and full of good information, but several photographs accompanying the article portray Dickie Moore, a very famous child actor in more than 80 feature films and a contemporary of Dickie Jones.

"On page 3 the portrait is obviously that of Dickie Moore, bearing virtually no facial resemblance to Dickie Jones. Although both Dickie Jones and Dickie Moore were members of Our Gang, the group shot appears to include Dickie Moore rather than Dickie Jones.

"On page 4 the photograph identified as being from the movie "Squaw" is evidently from "The Squaw Man" (1931) in which Dickie Moore appeared with Warner Baxter. The photograph from "Daniel Boone" (1936) accurately shows Dickie Jones in a scene from the George O'Brian film. For references see Les Adams & Buck Raney's ***Shoot-Em Ups.***

"On page 5 the picture from "So Big" shows Dickie Moore with Barbara Stanwyck in the 1932 film. The same still can be seen in Marc Best's ***Those Endearing Young Charms: Child Performers of the Screen*** *in a chapter devoted to Dickie Moore (the "Mountain Rhythm" lobby card accurately shows Dickie Jones as he is best remembered).*

"On page 6 "The Expert" is a Dickie Moore film as is his role as George in "Sergeant York" (1941). Page 7 is obviously the mature Dick Jones.

"The subject of Mr. Collura's article was a very appropriate one for your magazine, as Dickie Jones was always a capable performer and made his role as Buffalo Bill, Jr. unforgettable to Western fans. It is unfortunate that the accompanying illustrations confused him with another capable young actor who excelled in memorable roles such as "Oliver Twist."

"So that none of your readers will assume that Dickie Moore and Dickie Jones are the same person, I hope that you will print this clarification in your next issue."

The second is from Bill Thompson and he writes:

"I received number 19 today and as usual read it from cover to cover.

"I am a life long movie fan and avid western fan, both "B's" and "A's" and a long time (from copy #1) subscriber to your magazine. Normally I do not get too picky about mistakes in the magazine and I realize some of the problems in publishing, but Mr. Collura's article on Dick Jones, accurately written, is inaccurate in his photographs to supplement the article.

"Of the ten pictures, only four are of Dick Jones. Five are of Dick Moore and one of Scotty Beckett. Page 3, the large photo is Dick Moore. The "Our Gang" photo has Mr. Collura listing Scotty Beckett as Dick Jones.

"The "Squaw," "So Big," "The Expert," and "Sergeant York," stills are all Dick Moore.

"Daniel Boone, "Mountain Rhythm," "The Kid Comes Back," and "Sons Of New Mexico" are correct, showing Dick Jones."

I received several other letters but I think these two make the point very well. I made an error. I want to stress that it was **I** who made the error -- that it was not Joe Collura. He did not supply the photos that went with the story. I also want to offer a short explanation.

When I was thrust back into the role of sole editor of Favorite Westerns & Serials Plus, the editorial files said to be complete that were turned over to me were very disorganized and a great deal was missing from them. One of the things that was missing was the promised feature on Dickie Jones. There were several others.

I wrote to all of the writers and asked them for their continued support and help to continue the magazine. Joe Collura was able to find another copy of the manuscript for the Dickie Jones feature and supply it to me so that it could appear in issue #19. He did not have any photos to go with it.

I found in the editorial files an envelope with ten photos in it labeled Dickie Jones and I assumed without checking that they were of Dickie Jones. I am solely responsible for that error. For this I apologize to all of you.

My only excuse is that I am human and do make errors. This may not be the last error I make in this magazine, but I will do my best to eliminate them in the future. I especially apologize to Joe Collura who was blamed by some but was not in any way responsible for the use of wrong photos with his fine article.

Favorite Westerns & Serials Plus is only possible because of the fine support and help that writers like Joe Collura, Mario DeMarco, Grady Franklin, Domenick Marafioti, William D. Lucas, Bob Pontes, David L. Fox, Buck Rainey, Larry Adams, Ken Law, Ted Reinhart, Herb Swilling, Ray White, Charles McCleary, Bob Pontes, John E. Field, John Roberts, Gary Sencer, Jack A. Clinger, Jim Stringham, and others have given me during the past few months. All more expert than myself, they have supplied, without payment, the material that is printed in this magazine. They share my continued effort to publish a magazine, that, solely because of the quality of material they produce for it, is considered one of the best in the field.

I had to make some hard decisions during this past year. When I had to take back over as sole editor of my nostalgia publications, I made the decision to go back to publishing one quarterly magazine and to get it back on schedule rather than try to continue several different titles that were all off schedule. To make it again a larger magazine giving more value to those who buy it -- to dedicate all moneys brought in from sales of the magazine, advertisements in it, and products sold through it to the improvement of the magazine.

For myself Favorite Westerns & Serials Plus had been a work of love rather than profit. Since its start I've spent far more on it than I've received. In fact, due to high editorial expenses the nostalgia publications were subsidized by the rest of my business for the past two years, something I could no longer afford to do.

So far going back to one larger quarterly publication appears to be the answer. Sales are up and things are back on at least a break even basis. Hopefully there will even be profits in the future. I am determined to get fully back on schedule in 1985 and foresee no problem doing that -- and continuing to give larger and well printed new issues on quality paper -- with quality material from the fine group of writers that support this effort.

I have no complaints about the past, but continue to look to the future. It was my free choice to enter the nostalgia publishing business and to continue in it -- to continue doing a job that I enjoy so well. I thank each and every one of you whose support makes this possible. I don't promise I'll make

Continued on page 9

Here are two photos from our files that are of the young Dickie Jones, in "Wild Horse Round-Up" which was a Kermit Maynard feature. In the photo at right Dickie is watching Kerm and Betty Loyd. In the photo at left little Dickie pulls on Frank Hagney's arm while Dick Curtis throws a punch at Kerm.

SING COWBOY SING

FAST BECOMING ONE OF THE TOP SELLING ALBUMS IN WESTERN MUSIC HISTORY. . . Endorsed by Gene Autry, Fred Scott, Pee Wee King and other major show business personalities.

★★★ STARRING ★★★

Sing Cowboy Sing

Tumbling Tumbleweeds

Git Along Little Dogies

Ringo

Buttons And Bows

Home On The Range

Cool Water

A Cowboy Has To Sing

I'm A Cowpoke Pokin Along

Rockin In The Saddle

I Feel At Home In A Saddle

Wringle Wrangle

Born To The Saddle

The Place Where I Worship

Ted & Ruth Reinhart

Personally autographed RECORD or CASSETTE. . . $8.00 plus $1.00 shipping

Order From: Ted Reinhart, TERU Ranch, Alexandria, PA 16611

FAVORITE WESTERNS & SERIALS PLUS

A QUARTERLY PUBLICATION

—

SUBSCRIBE AND SAVE $$$

SPECIAL SERIAL WORLD FEATURE STARTS IN FAVORITE WESTERNS & SERIALS PLUS #20
PLUS — THE JESSE JAMES SERIALS
THE MAKING OF RICK BLAZEN

FAVORITE WESTERNS & SERIALS PLUS is published four times per year. Issue #20 is just off the press. Its 48 pages, printed on heavy glossy paper, are packed full of features that will bring you back to the days of the B-Western and Serial Chapter Plays. This double size magazine contains the best of FAVORITE WESTERNS and of SERIAL WORLD magazines which were merged into one quarterly publication with twice as big issues for the same single issue price of $3.00 each.

FAVORITE WESTERN stars featured in this issue include Tex Ritter, David Sharpe, Burl Ives, Jock Mahoney, Don Coleman, Roy Rogers, Wild Bill Elliott (as Red Ryder), plus a special feature on a new western movie being made and Grady Franklin's column -- The Western Trail -- and a new Western Trivia Quiz by Larry Adams.

SERIAL WORLD features in this issue include the start of Jim Stringham's feature on "Custer's Last Stand" and "The Making Of Rick Blazen Is In Trouble." Also a special feature on The Jesse James Serial Trilogy. Yes, Serial World and Favorite Westerns are now merged into one double size magazine for a single issue price.

ALL 19 BACK ISSUES OF FAVORITE WESTERNS ARE STILL AVAILABLE. SERIAL WORLD ISSUES #1 THROUGH #11, #15, #16, #18, AND #21 THROUGH #37 ARE ALSO STILL AVAILABLE -- SINGLE COPIES OF EACH MAGAZINE ARE $3.00 EACH. Price includes postage -- All Issues Are Mailed Flat in a Sturdy Envelope.

I HAVE ENCLOSED
- ☐ $28 for the next twelve issues ($36.00 Foreign)
- ☐ $21.00 for the next eight issues ($29.00 Foreign)
- ☐ $11.00 for the next four issues ($16.00 Foreign)
- ☐ $3.00 for the next single issue ($4.00 Foreign)

$_____TOTAL ☐ ENCLOSED or CHARGE TO MY ☐ VISA CARD or ☐ MASTERCARD.

CHARGE CUSTOMERS MUST FILL IN ABOVE LINE WITH: SIGNATURE AS IT APPEARS ON CREDIT CARD — CREDIT CARD NUMBER — EXPIRATION DATE — INTERBANK NUMBER IF MASTERCARD.

NAME

ADDRESS

CITY/STATE/ZIP CODE

SEND YOUR ORDER TO: KIETZER PUBLISHING SUBSCRIPTION DEPT.
1051 MADISON AVENUE, P.O. BOX 3325, MANKATO, MINNESOTA 56002

TELETEX® ENTERTAINMENT GROUP

Brings You...

● ROY ROGERS
● DALE EVANS
● ROY ROGERS JR.

The #1 Family of the West with 20 unforgetable songs you'll treasure forever!!

Many Happy Trails is a musical excursion along The Trails of Music traveled by one of America's most beloved entertainment families! Gospel - Country - Big Band - Western - Patriotic - Something for the whole family.

SONGS INCLUDE

Skyball Paint - Didn't You - Texas Plains - Pretend - Bread Upon The Water - Great Day - When The Roll Is Called Up Yonder - God Bless America.
Christmas Medley - Happy Anniversary - Hoppy, Gene and Me - When the Saints Go Marching In - This Is My Country/This Land Is Your Land - Make Someone Happy/You're Nobody Till Somebody Loves You - Country Lady - You and Me Against the World - King of the Cowboys - Happy Trails & Many More!

20 Songs on 2 LPs, Two 8 Tracks or 2 Cassettes
Send 11.98 for Records 12.98 for Tapes + 2.00 postage & handling.

AN ALL NEW RELEASE!

Roy, Dale and Dusty together on record for the first time, with the finest arrangers, musicians, and singers in Nashville, and Hollywood. This is a classic album set you won't want to be without.

Teletex Dept. **M2**, P.O. Box R, Sherman, TX 75090

Name _____

Address _____

_____

CITY STATE ZIP

I enclose _____ for _____ sets

☐ Records ☐ 8 Tracks ☐ Cassettes

TEXAS residents add 5% sales tax.

CHARGE MY: ☐ VISA ☐ MASTERCARD

Expiration Date _____

Card No. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Signature _____

Or Phone Toll Free 1-800-USA-5005
Ask for Roy Rogers offer # M2
Nebraska Residents call Toll Free 1-800-227-3800

MASTERCARD & VISA ACCEPTED.

M & M enterprises
david miller

708 Springbrook ★ Allen, Texas 75002

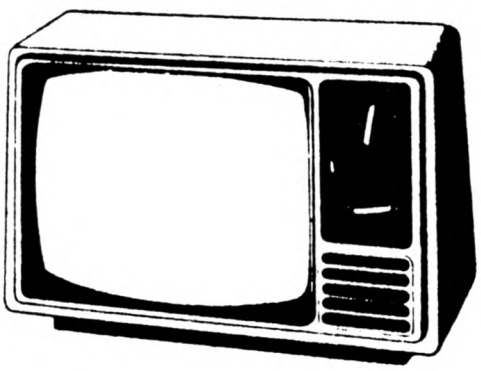
Phone (214) 727-2679 (Call after 5:30 p.m. CST & on weekends)

Texas Sales Tax No. 2-451-90-8865-2

M & M Serves Video Collectors

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

B-Westerns
Serials and
Old TV Shows



★ ★ ★ ★ ★ ★ ★

CALL OR WRITE TODAY
FOR OUR LARGE LIST
OF HUNDREDS OF RARE TITLES

ADVERTISING INFORMATION

We offer advertising in a package as follows. Any advertisement will appear in all 1,500 copies of Favorite Westerns & Serials Plus that we print and send to subscribers. It will also appear in the Favorite Westerns Book Club brochure that we mail to all other customers on our mailing list — currently in excess of 4,000. Both our magazine and our Book Club brochure are published quarterly — four times per year. The deadline for placing an advertisement in our next issue is March 1st, 1985. The purpose of our book club, our videotape club, and our advertising sales is to generate revenue to support the publication of our Favorite Westerns & Serials Plus magazine. All correspondence and advertising orders should be sent to: Kietzer Publishing Co., 1051 Madison Avenue, Mankato, Minnesota 56002, U.S.A. We thank you all for your support.

DISPLAY ADVERTISING RATES

FULL PAGE **$75.00**
HALF PAGE **$40.00**
QUARTER PAGE **$30.00**

UNCLASSIFIED ADS

Unclassified ads cost 10¢ per word including address — $2.00 minimum.

Serial and Western items for sale. Also Movie and **Western Comic Books,** Action and Western Pulps, James Bond, Dark Shadows, TV Avengers, U.N.C.L.E., TV Guides, Playboys, TV, **Western, Movie,** and **Serial Magazines,** Games, Toys, Paperbacks, Hardcover Books, Doc Savage, Movie and Serial Posters, Pressbooks, Photos, Etc., 1920 thru 1984 Catalogues $1.00. Howard Rogofsky, Box SW107, Glen Oaks, NY 11004.

Albums-Tapes. Rare recordings from 1920s-80s. Carters, Dalhart, Acuff, Britt, Cooley, Stanleys, Kincaid, Wakely, Poole, Jones, Callahans, Mainers, Raney, Glosson, Puckett, Wills, O'Day, Macon, Travis, Robison, Monroes, Wiseman, Karl-Harty, Allen, Owens, Foley, Coopers, Davis, Bond, Rodgers, Autry. Huge catalog of 1000s, $3. Country Sales, Box 866-KP, Hot Springs, Arkansas 71902.

Western Hero Collectibles — over 300 original items for Tom Mix, Lone Ranger, Gene, Roy, Hoppy and others in our quarterly mail bid auction, sample $2.00, Hake's Americana, P.O.B. 1444FW, York, PA 17405.

Record albums featuring Rex Allen, Gene Autry, Patsy Montana, Tex Ritter, Roy Rogers, Sons of the Pioneers, and other singing cowboys from yesteryear to present. Hard to find Western cowboy record albums is our specialty! Catalog $2.00. Sounds of the Old West, 3210-KP Terry Drive, Toledo, OH 43613.

Western Movie Stars! 80 drawings of the cowboy stars as they appeared in Real West Magazine. These have been reduced to 8½ x 11 for scrapbook or framing. A real collector's item $10.75 (includes the postage and handling). Mario DeMarco, 152 Maple, W. Boylston, MA 01583.

Laurel & Hardy Fans: subscribe to Pratfall, a classy periodical devoted to the films, careers, and coworkers of the great comedy duo. Pictures. Reprints. Interviews. Each issue a collector's item. 4 issues, $6.00. Mailed in envelopes $7.00. Back issues available. Pratfall, P.O. Box 8341X Universal City, CA 91608.

WESTERN MUSIC FANS: Large collection of radio shows, transcriptions, discographies, filmographies on Autry, Rogers, Ritter, Pioneers, Wills, etc. plus most early country artists. Will trade "B" Western movies. Free 20 page list, send $1 postage. Jimmie W. Willhelm, Star Route Box 165B, Burnet, TX 78611.

WANTED: 16mm films, VHS tapes, and poster material on the silent western stars (i.e., Canutt, Hart, Thomson, Hoxie, Holmes, Coleman, etc.) Contact: L.D. (Larry) Adams, 17340 Donert St., Hesperia, Calif. 92345, (619) 244-3650.

For Sale: Marx Brothers photos $4 each. Books — "Why A Duck" $12, "Marx Brothers Scrapbook" $8, "Joe Franklin's Encyclopedia of Comedians" $12, Movie Quiz Books (2) $4 each, "Unforgettable Hollywood" $18, "The Osmonds — The Official Story of the Osmond Family" $8. Also have various other items on Osmonds and Shaun Cassidy. Anita Poe, 8473-A North Broadway, St. Louis, Missouri 63147.

I deal lobby cards and posters for sound serials and westerns — buy, sell — send your want list or a SASE for my listings. Jim Dietz, 2829 Nipoma, San Diego, Ca. 92106.

FREE SAMPLE COPY! Movie Collector's World. Biweekly newspaper for movie/film/video buffs. Nostalgic articles. News. Ads for films, video, movie memorabilia. Sample free. 26 issues $15.00. Movie Collector's World, Dept. AF8, 700 E. State St., Iola, WI 54990.

Available in January '85! Big double-issue of the world's only fanzine devoted to the Italian Western, WESTERNS ALL' ITALIANA. Number 3&4 is 54 pages long and features articles on Corbucci's IL GRANDE SILENZIO and DJANGO. Lots of original movie ad repros and more! Price of this double edition is $2.00 and it includes postage. Print run limited to 100 copies so order fast! WESTERNS ALL' ITALIANA; Tim Ferrante; Box 186; Keyport, NJ 07735.

Penny Arcade Cards (original) Western Stars from Tom Mix, Buck Jones, Tim McCoy, Hoot Gibson & others. Only $11.00 set of 32 different cards. Haven't too many left. Mario DeMarco, 152 Maple Street, W. Boylston, MA 01583.

ROY ROGERS SURPRISES HOMETOWN WITH UNANNOUNCED VISIT

By Judy Wilson

I first heard a rumor that Roy Rogers was in town late Friday, September 21. Saturday afternoon it was no longer a rumor. Cleda Willoughby, Roy's sister and Portsmouth resident for the past year, phoned to say Roy was in town but I couldn't say anything about it to anyone. Roy had come to relax and visit with family and old friends. Cleda said she would call later to let me know when I and a few others who belonged to the Roy Rogers/Dale Evans Collectors Association could meet with Roy. Sunday at 9:00 a.m. the call came to meet Roy at 10:30 at the Roy Rogers Hometown Exhibit which we helped to open on Labor Day of this year.

Roy was there right on time looking just like his pictures, dressed in a dark blue print shirt, dark dress pants and black patten leather boots. Roy greeted each of us with a hand shake, a howdy and a big grin. There were five of Roy's relatives and five association members there. Roy enjoyed his tour and told stories to go with several of the items. One record reminded Roy of a bet he had made with his sister from the day before; he kept pointing out that he was right and she kept saying no matter what the album says you're wrong. It was nice to see a little brother-sister teasing. After two hours had gone by Roy left to visit some friends in the hospital.

At 7:30 p.m. Cleda called our house and said, "Roy says he has room for that pie you made him if you want to bring it over." It took me less than twenty minutes to get ready and that included getting a sitter for my children! Roy had his boots off and was sitting in an easy chair when we arrived. Cleda fixed the pie and coffee while we talked about things in general, taxes, kids, marriage, etc. Roy signed a photo for me and we talked of various stars he knew and his time spent doing the **Fall Guy** shows. I might add that he liked my pie enough to eat two slices. We stayed for about two hours and then left to let him rest for his trip to New Orleans for a Masonic Conclave the next day.

At 6:30 a.m. we were awakened by the phone. The person on the other end kept yelling "why didn't you tell me Roy Rogers was in town?" We asked how she knew. She said, "he's live on the radio right NOW." Sure enough he was. He had stopped on his way out of town to see his old friend Zeke Mullins of station WPAY and to say hello and goodbye to his hometown. Our phone rang all day long with questions about Roy and the whole town buzzed; I sat back smiling. I had gotten to **know** the King of the Cowboys.

Pony Express Continued From Page 3

no errors in the future or that costs won't force me to make changes in the magazine from time to time -- but I do promise to continue to do my best to make Favorite Westerns & Serials Plus the best possible magazine.

On to other subjects...Dr. Richard Seiverling was invited to the White House this past summer for a meeting with fellow Tom Mix fan named Ronald Reagan...Ted and Ruth Reinhart were recently honored with a proclamation by the Pennsylvania House of Representatives for the 25th anniversary of their program on WHUN radio station.

Tim Lilley sent us issue #4 of his John Wayne newsletter. If you are interest in it write him at 540 Stanton Ave., Akron, OH 44301, for details...Also have received issues through #9 from the Roy Rogers-Dale Evans Collectors Association, P.O. Box 371, Portsmouth, OH 45662, newsletter which many of you may find of interest.

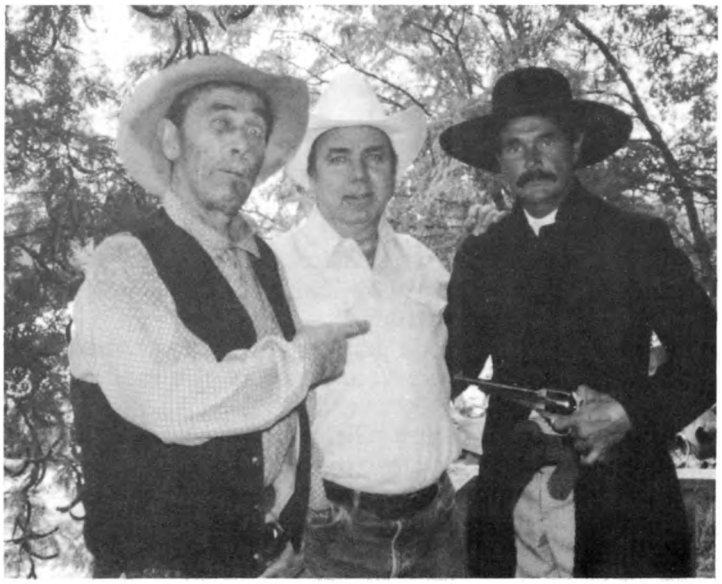
Sam Rubin (Classic Images) asked me to mention that the Syracuse (New York) Cinefest will be held on March 15, 16, and 17 at the Syracuse Hilton Inn. Included will be a showing of the 1926 silent Buck Jones western -- The Cowboy And The Countess -- which has not been seen anywhere in years; also Hollywood Round-Up (Buck Jones-1937), Shooting High (Gene Autry-1939), Tearin' Loose (Wally Wales/Jean Arthur-1925), Hoofbeats Of Vengeance (Rex The Wonder Horse), Mystery Ranch and Holy Terror (George O'Brien. If interested you can contact Phil Sterling for further information at 215 Dawley Road, Fayetteville, New York 13066 (315-637-8985).

I hope to have Favorite Westerns & Serials Plus #21 off of press in about two months. Hope to see you all again then.

NORMAN H. KIETZER
Editor & Publisher

THE ALL AMERICAN COWBOY

By Dale Berry
(as told to Mario DeMarco)



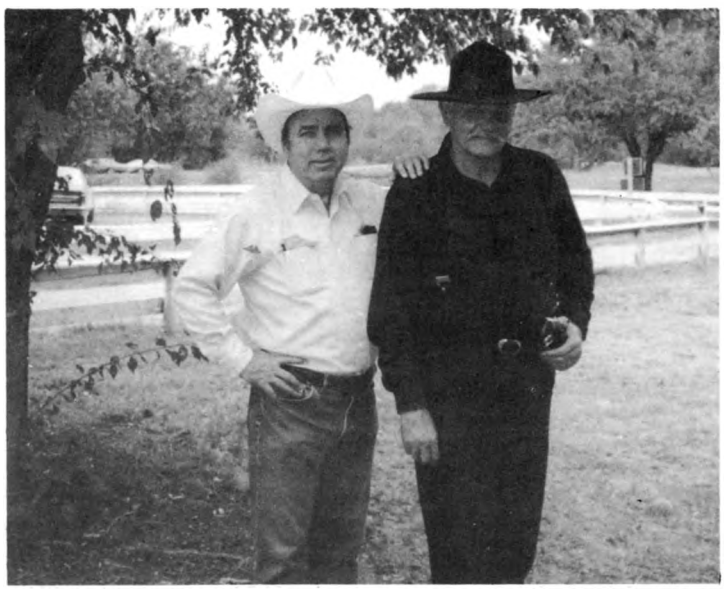
Ken Curtis, Dale Berry, and Buck Taylor.

Johnny Crawford, Kathy Schultz, and Dale Berry at the stockyards in Amarillo, Texas.

The title sounds like one of my books on Johnny Mack Brown, but no -- would you believe it is the title of a brand new movie being produced for television -- and it is a western! So keep your hopes high you western fans, this western might be the big one that will "open the door" for more of them. The public always enjoyed a good "shoot 'em up."

My good friend Dale Berry, an actor and musician, who played alongside some of the great heavies during the 1940s and 50s for such action studios as Republic, Monogram and P.R.C., was invited by his good friend Jocko Mahoney (better remembered for his great television series, "THE RANGE RIDER"), who is one of the stars in this film, to come down and visit with him on the set. Well, it didn't take Dale two "shakes," and he was there marveling at the beautiful sets and the fabulous stars that were making this great "outdoor " vehicle. Dale always carries his "trusty" camera with him, no matter where he goes -- and a good thing for the fans because he was able to firsthand shoot some of the photos that appear with this story -- so here is Dale's account of what he witnessed on the set of "THE ALL AMERICAN COWBOY"...

Studio of Illimination, ever heard of it -- no? Well, this small independent studio is now shooting a picture out of Fort Worth, Texas which boasts some of the biggest western names in the business -- not just any film, but a first rate western entitled "THE ALL AMERICAN COWBOY." Unfortunately, this vehicle is being produced for the television and not the theatrical market. One good thing though -- the old dyed in the wool western fans will probably get a quicker look at seeing their favorite hero shoot it out with the heavies than if they were



Dale Berry and movie bad guy, Leo Gordon.

Dale Berry and Chuck Connors at the lunch tent.

Buck Taylor, Dale Berry, Leo Gordon, and Jerry Potter.

Clint Walker and Dale Berry.

waiting for it to appear at their local theater.

This is not a multi-million dollar epic, but a modest, low-budget film that proves good entertainment can be produced with the right talent, young ideas and a lot of "guts."

When Jocko invited me down for the shooting of this film, he was busy performing in a scene, so while I am waiting for him to "break" for lunch, I spot Gigi Walker, wife of Clint "Cheyenne Bodie" Walker coming towards me. Clint is not only a big man physically, but big in gratitude to his fans, his wife and to the industry he loves. He is a man who loves the outdoors and nature, and a genuine person.

During our conversation, Leo Gordon, "the meanest man in the movies" joins us. Leo, by nature, is really a swell person and he can be really a funny person -- he's always keeping the cast and crew in stitches with his funny wisecracks. "The nice thing about being a heavy," quips Leo, "is that you work all the time." Also in the cast is Jerry Portner, primarily known for his television commercials, who in this picture portrays a "gunslinger." He is darn good in this role.

Lunch call is on and the gang is ready for some good vittles -- at the eating tent I spot my good "amigos" Ken "Festus" Curtis, Buck "Newley" Taylor, both wonderful performers of the long running western show "GUNSMOKE."

Ken and I go back several years in the 1960's when he was producing "THE KILLER SHREWS" which was shot in Dallas.

Ken is a fine actor and has a very articulate vocabulary but a lot of "Festus Haigens"...

Jocko, myself, Gigi and Clint Walker are seated together when Johnny Crawford of "THE RIFLEMAN," joins our table. At present Johnny is starring in a play, "THE OWL AND THE PUSSYCAT' in Amarillo.

As we finished our lunch, approaching our table is Chuck Connors. Chuck mentions the fact that he was greatly disappointed with "THE YELLOW ROSE" being cancelled -- it was an excellent series that deserved better consideration from the networks.

The next morning at 8:30 a.m., Jocky, Chuck and Jerry Porter joined me for breakfast at the Ambassador Hotel in Dallas. A short time later the stars left to take the limo back to Fort Worth for shooting of the rest of the film "THE ALL AMERICAN COWBOY" -- this, I'm sure will be one that western afficionados will thoroughly enjoy.

If you enjoy these articles and photos -- drop me a line -- Dale Berry, 9208 Forney Road, Dallas, Texas 75227.

Jerry Potter, Dale Berry, Chuck Connors, and Jocko Mahoney having breakfast.

Clint Walker, Dale Berry, Jerry Potter, and Leo Gordon.

JOCK MAHONEY: Risking Life and Limb

By Joe Collura

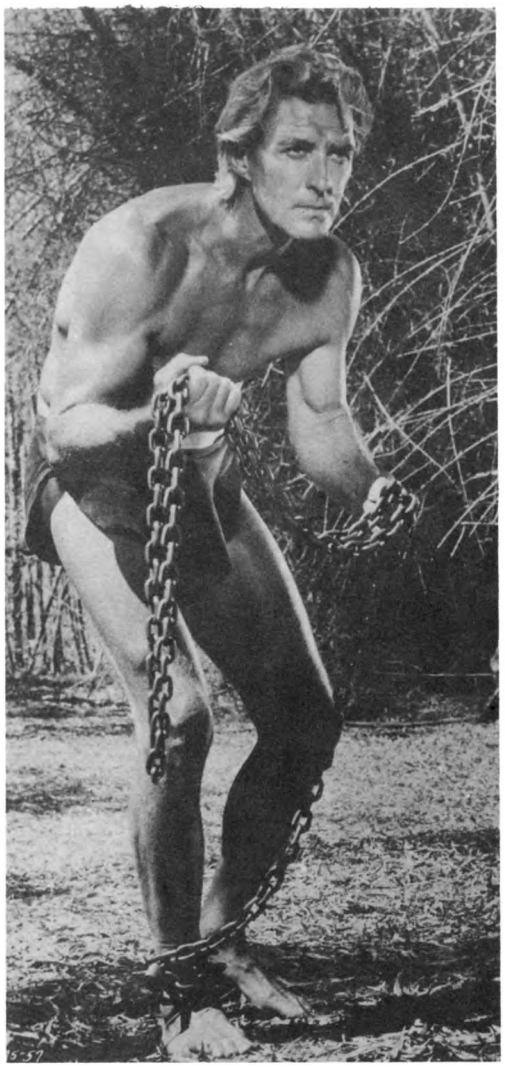
There have been stunt men in the movies as long as there have been stars for them to double. Gary Cooper, John Wayne, George Montgomery, Ben Johnson, and Richard Farnsworth were all onetime stunt men, who eventually turned to acting, and ended up as celebrities in their own right.

Though lesser known than either Cooper or Wayne, Jock Mahoney is a name to be added to any motion picture honor roll of "hard knocks" graduates. He started stunting and playing bit parts in movies as far back as the mid-Forties. But it wasn't until he starred in television and feature films of the Fifties and Sixties that he became nationally recognized. Today, he is best remembered for his roles as the Range Rider, Yanger Derringer, and a later day Tarzan.

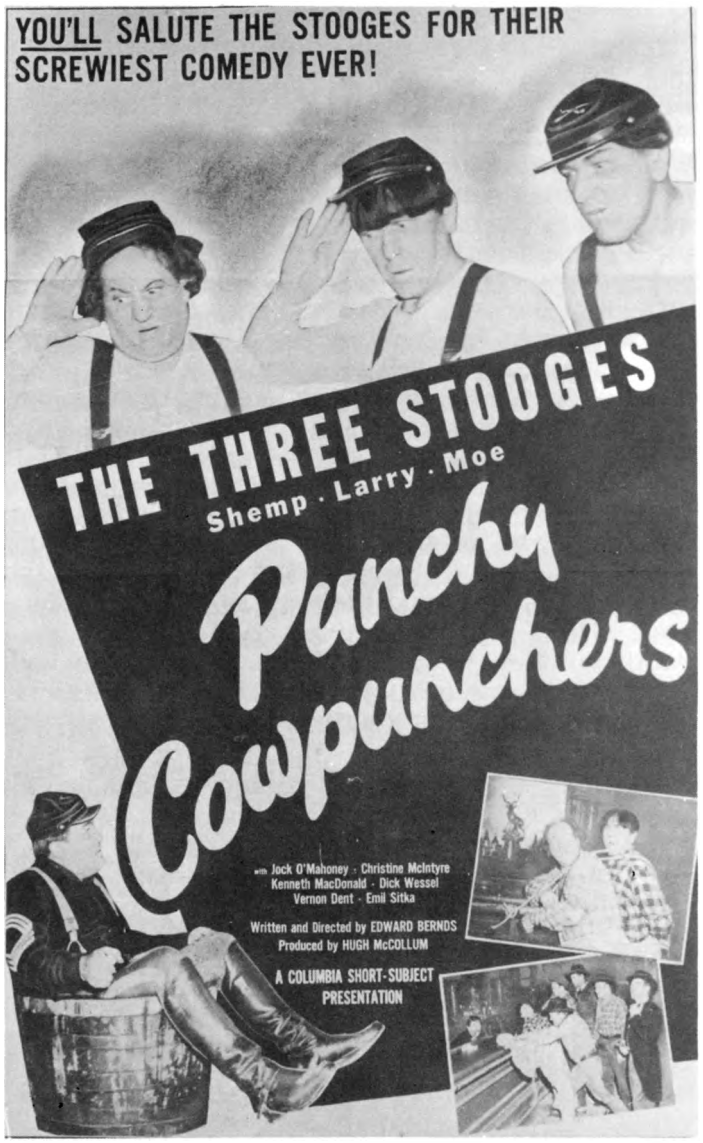
Born in Chicago, Illinois, on February 7, 1919, Mahoney's French and Irish ancestry is complimented by a strain of Cherokee Indian blood. He attended the University of Iowa on an athletic scholarship, excelling in football, basketball, and swimming. World War II motivated him to drop out of college before attaining a degree. He chose to distinguish himself, instead, as a Marine fighter pilot and swimming instructor for Leathernecks learning to survive at sea. Honorarily discharged as a second lieutenant, Mahoney headed to California with the notion of breeding horses for the movies. In no time, though, it was he who was in front of the cameras.

Mahoney's lanky 6 foot 4 inch frame, his athletic prowess, and an affinity for working with animals ideally suited him for westerns. At Columbia, he doubled popular cowboy star, Charles Starrett, in many of the latter's sixty-five films as the "Durango Kid." In addition to doing the more hazardous leaps, falls, and fights, Mahoney sometimes assumed an acting role as well. In a span of four years, he progressed from bit parts to supporting role status, until by the end of the series, he was playing the secondary lead.

In making "B" westerns, hardriding and two-



Jock Mahoney in "Tarzan Goes To India" in which he played the legandary ape man created by Edgar Rice Burroughs.



Jock played in several Stooge comedies. As O'Mahoney he received top billing after Shemp, Larry, and Moe. He is seen in the very small inset at lower right.

One of his best known roles was that of "The Range Rider" in the Flying A television series of which there were 76 episodes starting in 1951.

"Overland Pacific"

"I've Lived Before"

"Pecos River"

fisted action were the order of the day. Unencumbered by extensive character development or multiple subplots, these blood and thunder epics raced along, one exciting sequence after another, to the joyous delight of their young Saturday matinee constituency.

Had patrons cared, they had little way of knowing just how much hard work went into their afternoon's worth of entertainment. A director given two or three weeks to complete a 50-minute western might necessarily order 80 or more camera set-ups a day. Tight shooting schedules made it critically important that everyone in the cast be available and physically sound. Stunt men performed upon request those tasks in which stars were prohibited from doing for fear that a major injury would force a shutdown in production.

"Jocko, let me do the dialogue," Charles "Durango" Starret says humbly, aware of the importance people like Mahoney played in maintaining his following.

Jock Mahoney, on the other hand, credits Starrett and his association with the Durango Kid personna as having established him in show business.

"Charley put a lot of beans on my table," Mahoney told me in 1982, while attending the Memphis Film Festival. "As a stunt man, I've doubled many big stars, but Charles Starret is primarily responsible for my career...That's where I learned my trade...not only as a stunt man, but as an actor."

During his apprenticeship period as an actor, Mahoney worked in a number of films other than westerns. It was necessary training which sometimes produced ego deflating results. One such occasion had him paired with Columbia's wackiest team of comics, the Three Stooges, whose riotous behavior quickly squelched any desire Mahoney might have harbored to be a straight man.

"The hardest part about that was keeping a poker face," Mahoney recalls. "Because I have the wildest sense of humor of anybody God ever put on this green earth...Aside from placing an off-track bet, the boys derived the greatest pleasure in breaking people up on the set. And there I was just learning to act, trying to be so serious at what I was doing. All the while, these lovable idiots were having a ball."

Somewhat easier to predict than the antics of the Stooges was Hollywood's predilection for shaping the identities of its would-be stars. This usually started off harmlessly enough with a name change or two -- Mahoney went through several. At various times, he's been billed as "Jock O'Mahoney," "Jack Mahoney," and the current -- and most widely recognized -- "Jock Mahoney," all derivations of his legal and real name, Jacques O'Mahoney, which was dropped from studio listings shortly after he began playing leads.

Mahoney's reputation as an actor lagged behind that of his stunt work, which by the late Forties was in great demand. Producers, directors, and actors, alike, counted on his physical skills to give

"Cow Town"

their films added showmanship. One scene might find him executing a fancy mount for John Wayne, while another would have him on the receiving end of blows meant for Gregory Peck. Flying tackles were a specialty of Mahoney's, best exemplified in the duelling sequence from **The Adventures of Don Juan** (1948). In that film, doubling Errol Flynn, Jock takes out his opponent with a perilous leap down a flight of stairs.

"I've broken my nose four times, my chest three. Busted my left shoulder, left elbow, and left kneecap. And I'm sure there's been other things too," Mahoney says in taking inventory of his on-the-job injuries. "The gag (stunt) you haven't prepared for is the one that usually gets you. Or it's the one you get careless about because you've done it a million times before..."

Mahoney made his greatest strides as an actor in action roles where he would double himself, as well as, other members of the cast. In this dual capacity, he functioned for several years as a supporting player in major productions and a star of low-budget films and serials.

Peggy Stewart, veteran heroine of dozens of B westerns and co-star of Mahoney's in the first of his three serials, **Cody of the Pony Express** (1950), had this to say about her former leading man. "Stunt work, today, doesn't have the art and lovely science about it that it once had when I was working with the likes of Jock Mahoney...The differences between watching Jocko perform and some other people in the business is like watching a ballet dancer next to somebody doing a clog...Jock Mahoney and Davey Sharpe were like two graceful cats whose feet never seemed to be touching the ground."

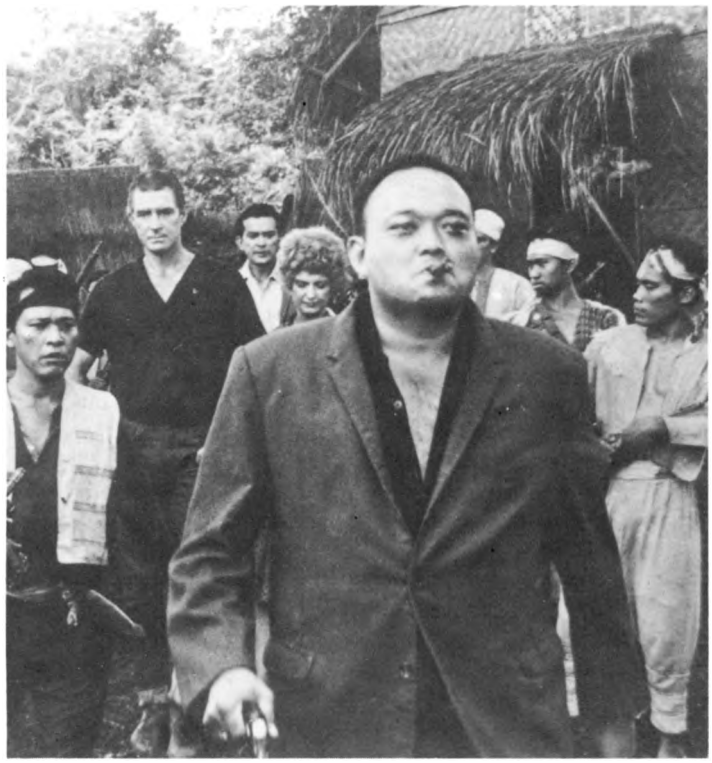
After a couple of false starts, Jock Mahoney really came into his own in the early Fifties, gaining national recognition and celebrity status from a highly-charged half hour TV series called **The Range Rider**. It was produced by Louis Gray for Gene Autry's Flying A Productions and ran 78 episodes between 1951 and 1953.

"Range Rider was more fun than the law should allow," Mahoney says about the program. "It might have been a little weak on story, but great on action."

As the Range Rider, Mahoney played a wandering defender of justice in the great tradition of other western stars before him. Like them, he too sought to do good and punish evil, but with verve and flair befitting his athletic talents. There was no need to shoot a villain when knocking him off his horse or tackling him to the ground would serve the same purpose and be ever so more dramatic.

The Range Rider wore buckskins and moccasins, breaking the stereotype of "reel-West" residents of the 1880s (when the Range Rider adventures supposedly took place) and sharply contrasting the more conventional cowboy outfit of his younger, shorter companion-at-arms, Dick West, who otherwise matched him in ability and grace.

Dick Jones as Dick West was the perfect sidekick, unlike the stock figures that had been used in that position over the years for comic relief. Having performed on horseback since childhood, and with an extensive background in acting and stunt work, Jones was a definite asset to the overall



"Moro Witch Doctor"

vitality of the show.

"Jock and I had never worked together before we started filming Range Rider in October of 1950," Jones recently recalled. "The first thing Jocko said to me about the show was, 'Let's do all our own stunts.' Knowing there would be personal appearances coming up where we'd be talking with kids who saw us on the air, he didn't want to deceive them into thinking we had done something we actually hadn't. So from that first day of shooting forward, Jocko and I did everything our characters were seen doing, no matter how dangerous...and believe me, it still hurts too."

During the run of **The Range Rider,** Jock Mahoney married actress Maggie Field, whose daughter (by another marriage), Sally Field, has grown into quite a TV and film luminary herself. "I raised Sally from the time she was five-years-old, until she left home at eighteen," Mahoney says, then a moment later proudly adds, "She's paid her dues and deserves all of the awards and attention she's now getting."

Mahoney's next TV show, **Yancey Derringer** was part of CBS's fall lineup for 1958. It came after he had starred in a half-dozen feature films for Universal, mostly under the direction of Richard Bertlett. The Derringer character was a roguish riverboat gambler, beneath whose larcenous facade beat the proverbial heart of gold. Mahoney wore a mustache (which cowboy stars seldom did) and carried a short-barreled pistol inside his hat, while his Pawnee Indian friend, Pahoo-Ka-Ta-Wa (Wolf Who Stands in Water) kept a knife in his headdress. Together, they worked undercover for a city administrator bent on instituting a system of law and order.

The program had an interesting premise, but was, perhaps, a little ahead of its time. The protagonist was a bit too shady in some of his dealings to be readily accepted by children, and most adults, of that era as an out-and-out western hero. **Yancey Derringer** was cancelled after only one season and immediately went into syndication, leaving Jock Mahoney free to return to the silver screen.

As a change of pace, he accepted the role of a heavy in a well-mounted British production called **Tarzan the Magnificent** (1960). Gordon Scott played the legendary ape man, while Mahoney got a chance to see what it was like on the wrong side of the law. As it turned out, he loved it. The film's success contributed significantly to producer Sy Weintaub's decision to use the Tarzan character again, only away from his native African wild, and with Mahoney this time playing the lead.

Of the twelve screen Tarzans before him, most were good swimmers, but Mahoney was the first stunt man, with all-around physical skills, to essay the role. He had initially tested for it in the Forties when Johnny Weismuller dropped out of the series, but lost out then to Lex Barker. As the Tarzan of the Sixties, Jock Mahoney brought an intelligence and agility to the Edgar Rice Burroughs figure that had hitherto been lacking. And again, purists could rest assured that the star of the picture was indeed performing his own stunts.

Tarzan Goes to India (1962) was filmed in the jungles of Mysore Province, in Bangalore, Bombay, and Mydras. The plot concerns the saving of several hundred elephants in danger of drowning. In addition to riding one of those eleven foot tuskers, Mahoney also was jerked upside down in an animal snare, and wrestled a live leopard no less.

Tarzan's Three Challenges (1963) turned out to be an equally gruelling endeavor. Mahoney contracted amoebic dysentery and dengue fever shooting in the tropics of Thailand. He dropped forty pounds and didn't fully recoup his strength until a year-and-a-half later. Still, he regards the Tarzan role as one of the greatest experiences of his life.

"I was over 40 years old when I played Tarzan," Mahoney said. "And what man that age doesn't want to put on a diaper and go swinging through the trees. I thoroughly enjoyed it. And if I wasn't so fat and too damn old, I'd go back and do it again."

In the mid 1970s, Jock Mahoney suffered a stroke which nearly cost him his life. For some time afterwards, he declined to make any long-range predictions concerning his career. But in recent years, his optimism has returned along with good health.

"I would like to be directed in a good film -- really directed -- by someone who will take hold of me and mold a characterization," Mahoney says in summing up his goals for the future. "And I'd like to cut some records; I did all of my own singing in the film, **Slim Carter** (1957), and no one objected. Then there's always the executive side of the industry -- producing and directing. I would truly love to direct a Tarzan film because, in my opinion, that wonderful character has been sadly misrepresented in recent years. Tarzan should be portrayed as the man he was originally supposed to be and not the wishy-washy figure he's become.

"Oh," Jock Mahoney confidently concludes, "I think, there's a lot out there yet for me to do."

THE SAN ANTONIO KID

By William D. Lucas

The San Antonio Kid was released by Republic Pictures on August 16, 1944. It was Bill Elliott's third film in his Red Ryder series and his eleventh for Republic. Gabby Hayes was not in **The San Antonio Kid**. It was the first Republic Elliott film that Hayes had not been part of the cast. Earle Hodgins played the role of sidekick for this film, but disappeared from the later Ryder epics.

SYNOPSIS

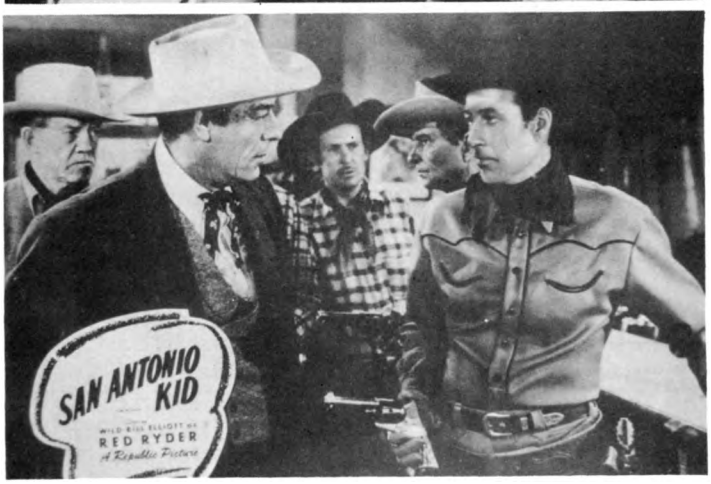
Walter Garfield (LeRoy Mason), an oil company employee, and crooked saloon owner Ace Hanlon (Glenn Strange) discover large oil deposits on ranch land outside of town. Hanlon has his men raid many of the ranches, forcing the owners to sell to him. The richest deposits are in caves on the Taylor ranch. Hanlon's men attack the ranch. Taylor (Jack Kirk) and his daughter (Linda Sterling) defend the ranch, but Taylor is killed. Red Ryder (Bill Elliott), Little Beaver (Bobby Blake) and Happy Jack (Earle Hodgins) chase the raiders away. Red learns about the oil deposits and confronts Hanlon in his saloon. Red and Hanlon have a fist fight, with Red coming out on top. To get Red out of the way, Hanlon sends for The San Antonio Kid (Duncan Renaldo). On his way to town, The Kid is thrown from his horse and is saved from falling off of a cliff by Red's fast thinking. When he gets to town, The Kid learns that Hanlon wants him to kill Red. He goes to the Duchess's (Alice Fleming) ranch and talks to Red.

The next day, Red, Happy Jack and Little Beaver ride into town. Instead of helping Hanlon's men, The Kid joins with Red. The Kid is wounded, but he manages to tell Red that Hanlon and Garfield are in the caves at the Taylor ranch. Red finds them and the battle is on. Hanlon is killed and Garfield is captured. The ranchers have their land back and share in the oil profits. Red and Little Beaver leave, joined by Happy Jack who wants to get away from the Duchess.

CREDITS:

Director	Howard Bretherton
Producer	William O'Sullivan
Photography	William Bradford
Editor	Toni Martinelli
Screenplay	Norman S. Hall
Musical Director	Joseph Dubin

CAST: Bill Elliott, Bobby Blake, Earle Hodgins, Alice Flemming, Glenn Strange, LeRoy Mason, Linda Sterling, Duncan Renaldo, Bob Wilke, Tom London, Jack Kirk, Cliff Parkinson, Joe Garcia, Bud Geary.



TELEGRAPH

B-WESTERN MOBILE MUSEUM

If the B-Western is dead and gone as some segments of our society believe, then the memory of it certainly is alive and well.

The results are still out, but perhaps the greatest shot in the arm lately for the B-Western was the 1984 North Carolina State Fair. Held in Raleigh in October, the fair was the first major excursion for the B-Western Mobile Museum.

A free handout tabloid titled "Cowboys on Parade" was prepared specifically for persons who took time to visit the mobile museum during the fair. The press run was 10,000 copies.

A blurb on the front of the handout told about the museum. It read:

"The 'B' Western Mobile Museum is a 'labor of love' project of the Raleigh Chapter of the Western Film Preservation Society, Inc., a non-profit organization dedicated to preserving for future generations those 'B' Western films of the 20s, 30s, 40s and 50s that enlivened a thousand Saturday afternoons for millions of Americans. The Raleigh Chapter is composed of approximately 150 people who meet regularly throughout the year on the third Thursday of each month to view 'B' Western Films. The meetings are held in NCSU's MicKimmon Center between 7:00 p.m. and 10:00 p.m. Call Ed Wyatt at (919) 833-4433 for further information."

The NCSU reference is to North Carolina State University.

Inside the handout, there are pictures of Fred Scott, Kermit Maynard, Johnny Mack Brown and others. There are articles with in-depth looks at the B-Western, such as "What Is A 'B' Western?" by Ron Butler, and "They All Went That-A-Way," by Jerry Campbell.

The free guide also gives details about the various panels in the mobile museum. For instance, Panel 1, The Early Years; Panel 2, The Roaring 20's; Panel 3, The Leading Ladies; Panel 9, Singing Cowboys; and Penel 11, The Bad Guys.

The panel on the good guys has this to say: "The Good Guy, the Cowboy-Hero, galloping across the screen 20 feet tall, were the ones who put things right -- Roy Rogers, Rex Allen, Gene Autry, Sons of the Pioneers, Tex Ritter, Monte Hale, Bob Baker, and Jimmy Wakely."

Naturally, the handout gave a plug for the 1985 Western Film Fair. Returning to Charlotte, the piece said. For information and a free update newsletter, it said to write Wayne Short, General Chairman WFF, 4014 Churchill Road, Charlotte, NC 28211. And, for those who prefer to not write, Short's phone number, after 6 p.m., is (704) 365-2368.

What Wayne Short will tell you, if you call him is that the '85 festival in Charlotte will be bigger and better than ever. That goes back to St. Louis in 1978, when the first one was held, and up through Raleigh in 1984, where the WFF went for a change of pace for a year. Furthermore, Short will say that there will be hundreds of westerns and serials for your enjoyment, and that he is lining up some of the best guest stars available.

The dates for The Western Film Fair are July 11-13, at the Radisson Plaza Hotel, 2 NCNB Plaza, Charlotte, NC.

While I was able to attend the festival from 1979 through 1983, it was my misfortune to miss it in 1984. The program guide for the '84 event is something to behold. The work of Ron Butler, publicity chairman for the WFF when it was in Raleigh, the guide goes beyond the usual requirements for such a piece of printed material. Copies are still available at a small cost through Ed Wyatt, 1012 Vance St., Raleigh, NC 27608.

Wyatt, the general chairman of the '84 festival, continued to work long after the fans had gone home and many days had been marked off the calendar. For instance, I received the following item from him as a post script to the convention:

"Fans at the Western Film Fair in Raleigh, NC in July were so impressed with Charles Starrett and his generosity of his time that they might have used the old adage, 'He would give the shirt off of his back.' "

Wyatt continued: "Well, The Durango Kid did not exactly give the shirt off his back, but he did give his broadbrimmed western hat off of his head.

"Starrett, who was attending his first film festival in several years, was followed by fans wherever he went. In a conversation with one fan, Starrett was told about a charitable auction which the fan was conducting in his home town for cancer research. When The Durango Kid left the Civic Center that evening, he was hatless. He presented his western hat to the fan to be auctioned for the fight against cancer.

"No wonder the good guy always wore the white hat," Wyatt concluded.

Incidentally, Ed, Charlie was at the Memphis Festival just a couple of years prior to his visit to The Western Film Fair. Ray Nielsen will be "ticked" enough when he sees this, so let's not make it any worse.

Charles Starrett has served as Honorary Chairman of the Raleigh Chapter of the Western Film Preservation Society for several years.

A Durango Kid lookalike, Wil Scotten of Greensboro, NC, rode up on a big white stallion at the Western Film Fair and handed Charles Starrett a pair of scissors. The real Durango Kid then proceeded to cut the ribbon to the first B-Western Mobile Museum.

Charles Starrett as The Durango Kid.

Starrett, in his remarks to the hundreds of fans, said that the museum was a great step in preserving the memory of the westerns. He knows what he is talking about because he made more than 150 shoot-em-ups for Columbia Pictures.

The mobile trailer, adorned with a huge image of Tom Mix in full color on one side and stars with names of film cowboys on the other, was parked on the Fayettville Street Mall in front of the Radisson Plaza for the ceremonies.

The curator of the museum, Russ Lyday, said many valuable contributions had been received prior to the fair. Others were accepted during the three-day event.

The sister-in-law of Fred Thomson, whose cowboy fame was during the 20s, contributed a complete outfit worn by Thomson in films. On display were Thomson's leather chaps, gun belt and holster, and embroidered shirt. Also on display was the saddle of his horse, Silver King, which is owned by Milo Holt of Siler City, NC.

An honor roll of fans who contribute money or memorabilia to the mobile museum contained some 300 names during the festival. That list is posted in the unit.

If you wish to contribute to the museum, you should contact Ed Wyatt at 1012 Vance Street, Raleigh, NC 27608. He'll accept money, Tom Mix watches, Hoppy drinking cups, almost anything.

Shoot, you've had those things long enough anyway, why not put them where future generations will be able to appreciate them? Honestly, how long has it been since you've looked through your copy of Jack Mathis' "Valley of the Cliffhangers"? And, have you really wound your Tom Mix anniversary watch this year?

See what I mean?

Why not pass some of that stuff on to the museum? In the terminology of the 1980's, it would be the cool thing to do.

IVES GIVES BENEFIT CONCERT FOR COWBOY HALL OF FAME

"Big Country

"Smoky"

Burl Ives who, along with his wife Dorothy, accepted the National Cowboy Hall of Fame's Entertainment Arts Gold Medal for outstanding contribution to the music of the West in April, gave a concert on Persimmon Hill for the benefit of the National Cowboy Hall of Fame on Saturday evening, September 29, 1984. Mr. Ives and the museum are also negotiating with a major broadcasting company to produce an hour-long television feature titled, "A Musical Journey with Burl Ives on Persimmon Hill."

"Not enough people know about the Cowboy Hall of Fame," Ives said in an interview. "All America should see the Hall and know of the work that's going on to preserve our Western heritage. After seeing the Hall, we felt a tremendous surge of patriotism knowing this existed anywhere in this country, and the people of Oklahoma City should feel great pride in having it there.

"The art is magnificent, and where else can you see such historic objects as Sitting Bull's peace pipe, even a bugle from the Custer Battlefield, and especially the **End of the Trail**." Ives added, "We get real sentimental about the place in a hurry. Dorothy and I loved the vibes that came to us during our appearance there earlier this year."

Ives is an internationally known entertainer and actor who has set a record for the number of albums published of his music. One of his 103 albums sold more than a million copies. King Olav of Norway bestowed the honorary title, "Balladeer of the World" on Burl Ives in a formal ceremony. In the spring of this year he performed in a sell out concert at Carnegie Hall. In 1979, Burl performed an unprecedented 115 concerts at home and abroad. More than 53,000 fans turned out for a single outdoor appearance in a western city.

He collected an Academy Award for his performance in the western motion picture, **The Big Country**, co-starring Gregory Peck, Charlton Heston, Jean Simmons and Charles Bickford. Mr. Ives starred in both the motion picture and stage version of **Cat On a Hot Tin Roof** and **East of Eden. Cat on a Hot Tin Roof** was Tennessee Williams' Pulitzer prize-winning play that skyrocketed Ives into the national limeline for his unforgettable role as Big Daddy. The Williams play led to 13 more starring roles on Broadway. In 1969, Ives began a three-year television stint in the series titled, "The Bold Ones," yet he may be best remembered in television for his narration of the animated Christmas special, "Rudolph, the Red-Nosed Reindeer." The show, broadcast now for 20 years, has remained in the list of top three favorites.

Mr. Ives considers himself a singer-turned-actor-turned-singer again. "All I need for a concert is a bench to sit on, a glass of water, my guitar, and of course, an audience. Things being half-way right," he laughs, "it doesn't take long for us to get with it. Me and the audience. I do my part; they do theirs; and soon we're having a lot of fun."

Ives songs are folk songs -- authentic Old English, Irish and American ballads -- mixed with country-western. They tell stories of people and places; some are terribly sad. But they are mostly true. Ives says he is already cranking up his guitar and calling to mind western songs for his 100-minute show at the Cowboy Hall of Fame.

In his interview, Ives added that his concert on Persimmon Hill would give him the opportunity to zero in on real western ballads, not necessarily country-western, but the kind of songs composed and sung by cowboys along the Chisholm or Col-

orado Trails and that came out of the cowtowns like Dodge City and old Cheyenne. "Those songs handed down from generations of cowboys are history. Historical stories, yet they are beautiful. There's no prettier song than 'The Colorado Trail'...'Laura was a pretty girl, God Almighty knows...' and of course few could be greater than 'Bury Me Not on the Lone Prairie.' "

At his performance in April at the Hall, Mr. Ives sang "Barbara Allen," one of the many songs passed down by his Irish-Scottish grandparents which are still included in his repertoire, and of course the popular "The Blue Tail Fly." Ives can still conjure up memories from his small-town Illinois boyhood singing debut, along with a portrayal of a charcoal-faced comedian in a production of "Misery Moon." Years ago, Burl Ives seemed to know he was destined to make good. "I felt special," said the bearded balladeer, whose red-blond hair has yet to be completely overtaken by white. "I don't mean that in an egotistical way. I felt I had been touched by the hand of God."

Ives sang at evangelistic services as a child and even considered attending a theological seminary but opted, instead, for Eastern Illinois University in Charleston, Illinois to become a football coach. That aspiration didn't last long. "I wasn't exactly a good student, but I wasn't dumb. I saw the heat placed on those coaches. I didn't want that," said Ives, with a twinkle in his eye. "So I went into a profession with even more heat."

Ives roamed the country during the 30s, singing for the people and collecting their songs. He has committed to memory more than 500 songs. His friend, Carl Sandburg, described him as the "mightiest ballad singer of this or any other century."

"Cat On A Hot Tin Roof"

"Wind Across The Everglades"

DAVID SHARPE AND ME

A short story by John G. Hagner, president and founder of the Hollywood Stuntmen's Hall of Fame and MUSEUM

DAVID SHARPE, no doubt the most revered and beloved stuntman of motion pictures contributed his outstanding skills for more than fifty years, dating back to his first experience in a silent Doug Fairbanks, Sr. film.

He was National A.A.U. Tumbling Champion in 1926 and 27 consecutively, and exhibited a routine in that category that is yet to be equalled by any gymnast.

He was the star of several dozen short films for Hal Roach, as a teenager, and displayed his prowess as a stuntman even then.

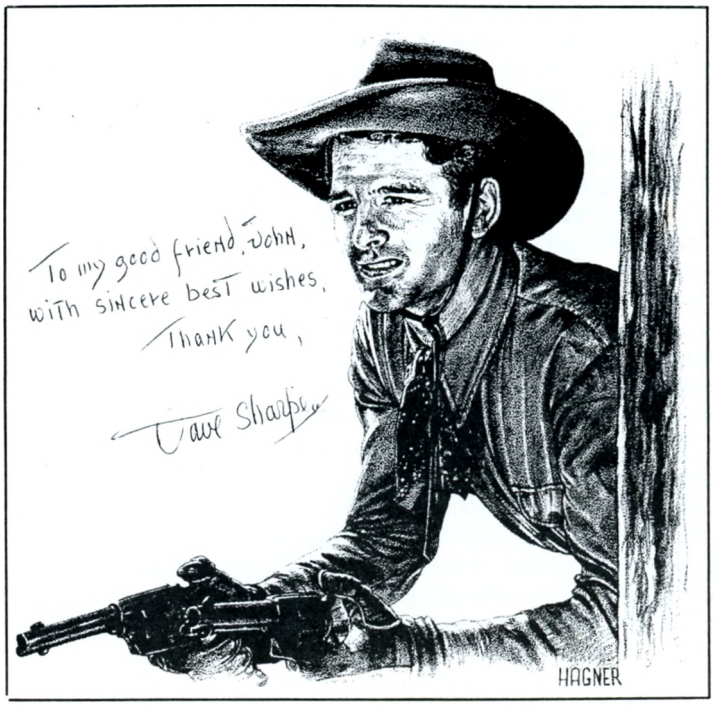
Republic studios which were probably the best serial suppliers back in the late 1930s and 40s, as well as the middle 1950s, used Davey's expertise. In between his activities in the serials, he entered the U.S. Air Force and became a Captain of a fighter squadron, as well as a trainer of student pilots. On his return to the civilian way of life, he went right back to his great action work at Republic and picked up where he had left his career, doubling for the heroes, and the heroines as well. The studios would not hire an actor unless Dave could double for him. They matched the star to him. He doubled the six foot two-ers as well as shorter men, and he also did stunts for the ladies. It was easy however, to tell when he stepped in to take over for the female gender, because of his hairy bowlegs.

Dave Sharpe was known as an all-around stuntman, because he could do it all; fights, falls, horse work, car stunts, medieval sword play (he doubled for Doug Fairbanks, Jr. in all of his swashbuckling sagas) and even taught Doug a thing or two about how to move physically to look right and proper. Doug had the highest praise for his partner and friend, and during their times in films, they were literally inseparable.

I had the good fortune and extreme pleasure to work in a picture that Dave Sharpe was 'all over the place' in, called, "The Great Race," a Warner Bros. -- Blake Edwards production, back in the early 60s.

Dave, of course doubled for Tony Curtis, and did that spectacular dive over a railing and bull-dogged a gang of stunt guys, then crashing through a breakaway partition, onto a card table and crashing that to bits. I was talking to veteran stuntman, Tom Steele, who worked on the film in the barroom sequences, about that dive Dave made, and he told me, it took Dave only two hours to coordinate the entire sequence, though it took two weeks to choreograph the entire fight routine. There was much rehearsal, as would be expected in such a situation, where everyone has to be in the right place at the right time.

I worked in the 'pie-fight' mess, as I call it! We worked four days and four nights on that episode, and had to wear the same smelly clothes each day. Dave got a big kick out of our ordeal. He watched the final shooting of our fight, from the top of a 'catwalk,' far from the maddening stench, you might say! I was hoping for the opportunity to let him have one of the pies right where it would have shown...he was wearing all white clothes, but, that opportunity never came...lucky for him!



Dave Sharpe, who stood only five feet, eight and a half inches, stood taller than all of us in his presentation of a true man in the highest sense of the word. He never said or did anything that would have embarrassed anyone. Yet, it is thought that he never really got the chance to show his potential...and I refer to his outstanding ability to direct, not only action, but a full length feature film, or television series.

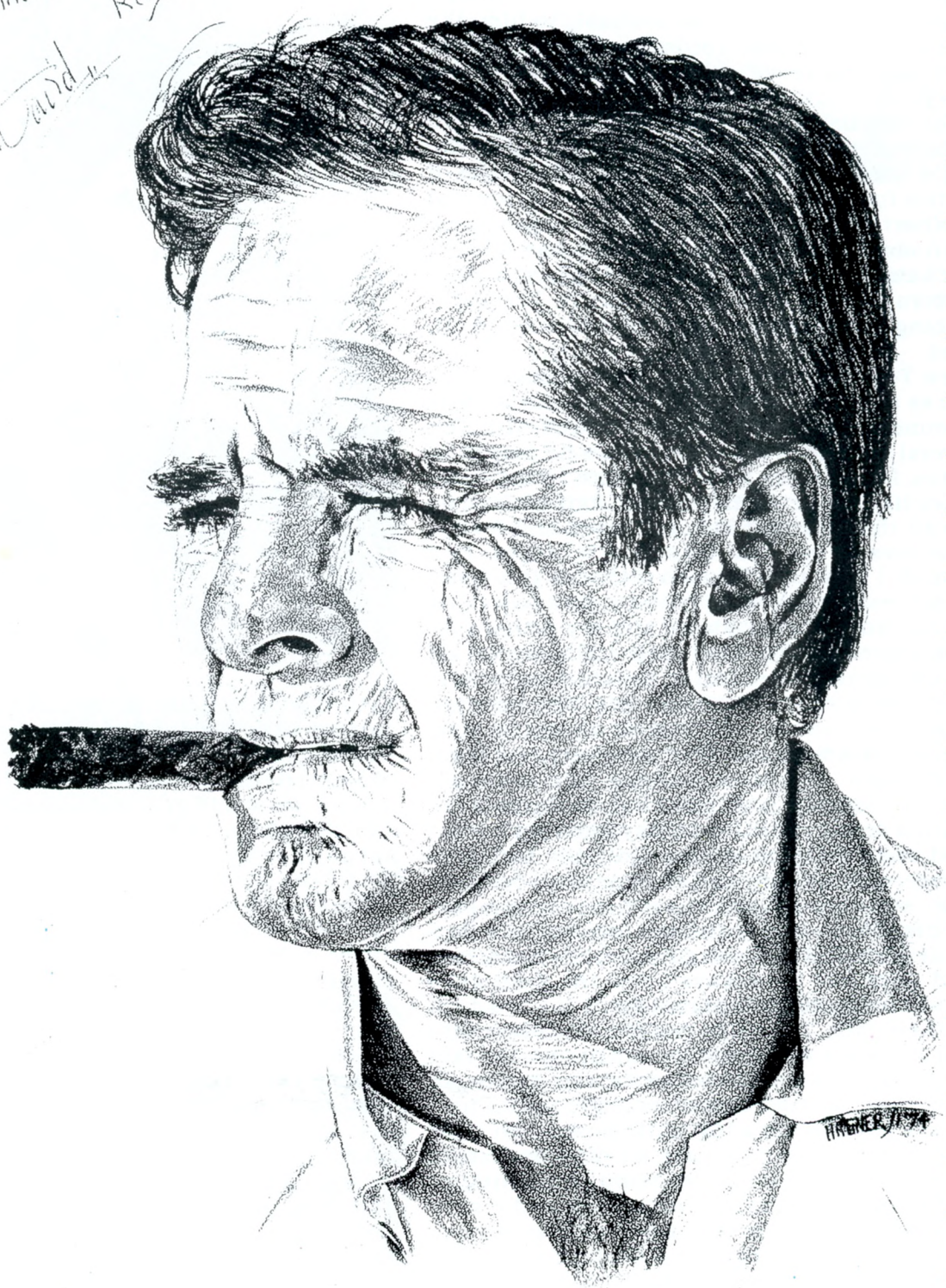
Davey, as I called him, made his mark in the business of 'fallin' on your head for a livin'! A mark that will, I feel, never be equalled. I wish I had had a smidgin of a percent of talent that he possessed. And, I speak on behalf of many other stuntmen. He was the 'Prince of Stuntmen'! But, above all, he was my dear friend.

He is gone now, having succombed to the dreaded Lou Gehrig Disease in 1980 at the age of seventy. He was inducted into the Hollywood Stuntmen's Hall of Fame, five months prior to his passing.

We love ya Davey!

FOR INFORMATION ON THE HOLLYWOOD STUNTMAN'S HALL OF FAME WRITE JOHN HAGNER AT 48450 SEMINOLE DRIVE CABAZON, CA 92203

To John—
Thank you for your friendship
and many kindnesses,
Regards.



TEX RITTER & I...

A story of a western cowboy's influence on the life of a city boy

By Jack A. Clinger

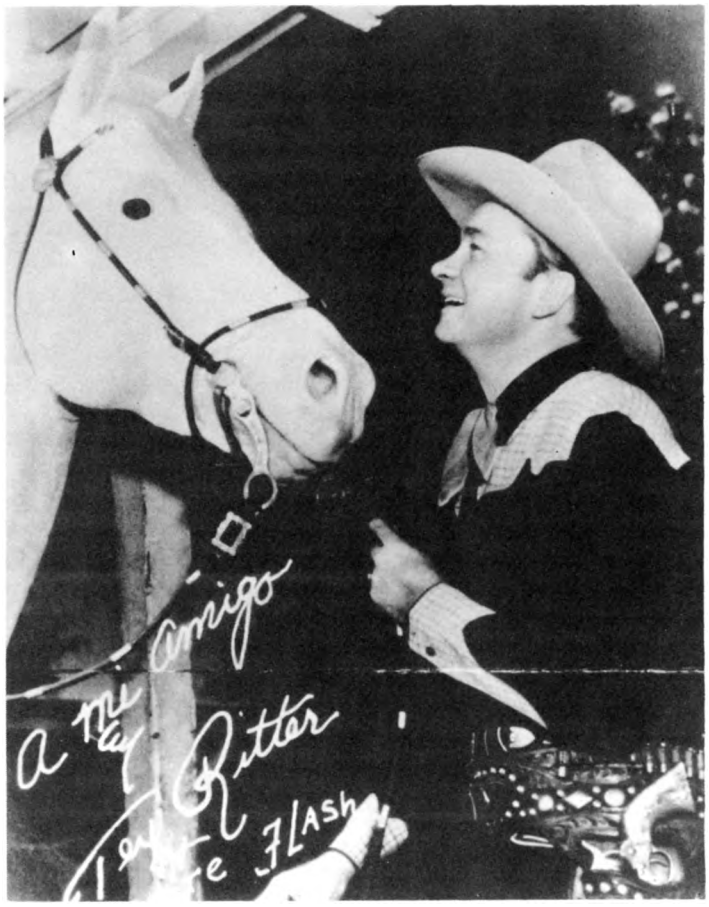
TEX RITTER, what magic that name has always had for me, a Texas cowboy, who proudly carried the name of his native state throughout the world and was a credit to his state and his country for over forty years, during which he traveled through every stage of show business available to him; the Broadway stage, radio, records, movies, rodeos, his own western revue, television and The Grand Ol' Opry.

His accomplishments have been well recorded over the years by the late Texas Jim Cooper, who as Tex's fan club president, chronicled the life of Tex Ritter for over ten years in the fan club journal and other publications of western movie or western music interests. A fine book was written on Tex's career by the late Johnny Bond, co-worker in western movies, business partner in The Vidor Publishing Co., recording partner, and most of all, a friend.

I knew Tex as a movie hero, a strong influence in my life as a father figure, since my own father was not around to raise me. Though I talked with Tex on several occasions after the shows he played in Michigan, I cannot say we were friends in the sense that men like Cooper or Bond could, but a friend he was to all that admired him and loved him for his genuine love of our country and it's people. As I mentioned, I grew up without a father to guide me. In the depression ridden Thirties, a man had to go where the work was available and my father just kept on traveling. The only male influence in my life was my grandfather and he passed away when I was ten years old. After that, the "B" western cowboys took over my life and as unreal as they may appear in adulthood, they were very real then.

The thought of a man walking into a rough, tough frontier bar and ordering buttermilk or sarsparilla seems ridiculous today, but that's what Tex did and I believed in him. Only the bad guys drank beer and whiskey and smoked and I believed that too, since those habits have never been a part of my life. There was a distinct dividing line between the white hatted good guys and the black hatted bad guys and we always knew the good guys would win out against whatever perils the bad guys put in their path. The white and the black blur into gray in the adult world and we can accept the fact that our heroes are human with the faults all humans have, but the memories linger on...

A Texas cowboy, on a big white horse, two guns on his hips, a smile or a song on his lips, except when the bad guys needed a lesson in fighting or shooting, but the smile was soon back and a song or two also, for the pretty gal that was always there, to be rescued from those dastardly villains. (Dorothy Fay was one of those gals. She co-starred in three of his movies and chose to "co-star" in his life for over thirty years.) This was the movie image of Tex Ritter that I hero worshipped as a kid. Most kids that grew up in that era had a favorite western movie star. After we had spent most of



Saturday afternoon in the theater, (though the movies were always a double feature, we always stayed to see the western a second time and personally speaking, a third time, if it was a Tex Ritter movie), we would go home and strap on our six gun and ride those backyard prairies. Each kid would adopt the name of his personal hero for those neighborhood adventures and I was always Tex.

Woodward Maurice "Tex" Ritter was born Jan. 12, 1905 to James Everett and Elizabeth Matthews Ritter in Murvaul, Panola County, Texas. He grew to manhood in East Texas but left to study law at Northwestern University. His love of singing the songs of his native west helped finance his law studies but the "hobby" of singing was soon to replace the "career" of law. Tex moved east and was soon working on the New York stage, playing the part of Cord Elem in GREEN GROW THE LILACS, a play destined for greater fame as the musical OKLAHOMA. He appeared in other plays and in early radio shows such as Cowboy Tom's Roundup, Lone Star Rangers and Tex Ritter's Campfire.

Gene Autry's success as a singing cowboy had movie producers looking around the country for others who fit this new cowboy image and Tex came to the attention of producer Ed Finney who signed him to a personal contract and brought him to Hollywood in 1936 to make SONG OF THE

GRINGO, to be released through Grand National Studios. Eleven more films were made between 1936 and 1938 when Grand National went out of business.

The Grand National Films

1. SONG OF THE GRINGO
2. HEADIN' FOR THE RIO GRANDE
3. ARIZONA DAYS
4. TROUBLE IN TEXAS
5. HITTIN' THE TRAIL
6. SING, COWBOY, SING
7. RIDERS OF THE ROCKIES
8. MYSTERY OF THE HOODED HORSEMEN
9. TEX RIDES WITH THE BOY SCOUTS
10. FRONTIER TOWN
11. ROLLIN' PLAINS
12. UTAH TRAIL

Tex and Ed Finney moved over to Monogram studios and filmed twenty features between 1938 and 1941. Since I turned ten years old in 1938, it was this Monogram series of films that made the first impression on me as to the appeal of Tex Ritter. Ages ten to thirteen are very impressionable years in a boys life. I feel fortunate to have had Tex and his contemporaries to guide me during this time. I was always large for my age and often had trouble convincing theater ticket sellers that I was still under twelve years of age. There was one lady at The Plaza Theater who was always kind to me

and I was very proud when I turned twelve years old, thanked her for accepting my word of my age, and paid the adult price of fifteen cents instead of a dime.

The Monogram Films

13. STARLIGHT OVER TEXAS
14. WHERE THE BUFFALO ROAM
15. SONG OF THE BUCKAROO
16. SUNDOWN ON THE PRAIRIE
17. ROLLIN' WESTWARD
18. DOWN THE WYOMING TRAIL
19. THE MAN FROM TEXAS
20. RIDERS OF THE FRONTIER
21. ROLL, WAGONS, ROLL
22. WESTBOUND STAGE
23. RHYTHM OF THE RIO GRANDE
24. PALS OF THE SILVER SAGE
25. COWBOY FROM SUNDOWN
26. THE GOLDEN TRAIL
27. RAINBOW OVER THE RANGE
28. ARIZONA FRONTIER
29. TAKE ME BACK TO OKLAHOMA
30. ROLLIN' HOME TO TEXAS
31. RIDIN' THE CHEROKEE TRAIL
32. THE PIONEERS

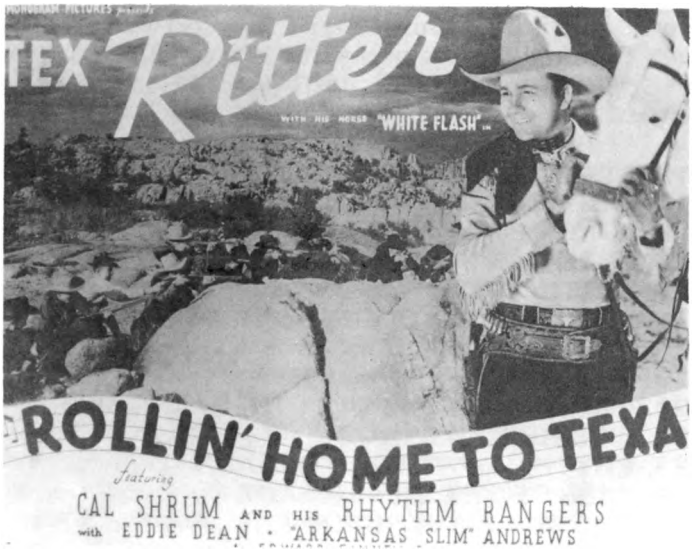
In all, Tex and Ed Finney had made 32 films together and at this point in his career, Tex parted company with Finney and signed on at Columbia Studios for an eight film series, co-starring with Wild Bill Elliott and a one time special with Charles Starrett.

The Columbia Films

33. KING OF DODGE CITY
34. ROARING FRONTIERS
35. THE LONE STAR VIGILANTES
36. BULLETS FOR BANDITS
37. NORTH OF THE ROCKIES
38. THE DEVIL'S TRAIL
39. PRAIRIE GUNSMOKE
40. VENGEANCE OF THE WEST
41. COWBOY CANTEEN (The Starret Special)

Next, Tex saddled up White Flash and rode over to Universal Studios. Though he signed on as a co-star with Johnny Mack Brown, there was an "understanding" that he was to have a solo star-

Photos From The Author's Personal Collection



Wild Bill Elliott and Tex Ritter at Columbia.

ring series after the films with Johnny Mack Brown. Tex did get to star in two films at Universal and missed a third because of a personal accident that left him unable to work. There was one co-starring film with Russell Hayden and one bit part in one of Universal's higher budget films that ended his career at Universal Studios.

The Universal Films (With JMB)

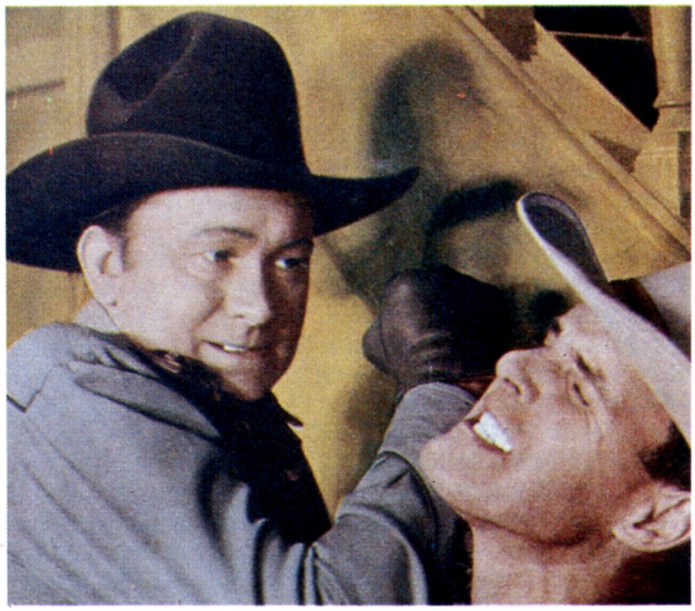
42. DEEP IN THE HEART OF TEXAS
43. LITTLE JOE, THE WRANGER
44. RAIDERS OF THE SAN JOAQUIN
45. TENTING TONIGHT ON THE OLD CAMP-GROUND
46. THE OLD CHISHOLM TRAIL
47. CHEYENNE ROUNDUP
48. THE LONE STAR TRAIL
49. MARSHALL OF GUNSMOKE (with Russell Hayden as co-star)
50. ARIZONA TRAIL (Solo star)
51. OKLAHOMA RAIDERS (as Solo star)

These were some of the best quality films Tex was to make but it was while at Universal that Tex was to hit a low point also. Tex appeared briefly in a higher budget film called FRONTIER BADMEN. This was to have been a start toward a build up to starring in higher budget films but nothing came of it. It is this writers opinion that Tex needed no build up, that his abilities were already well proven and had Universal the foresight to "star" him in that film, instead of that insulting "bit" part, his career in quality films might have continued for many years.

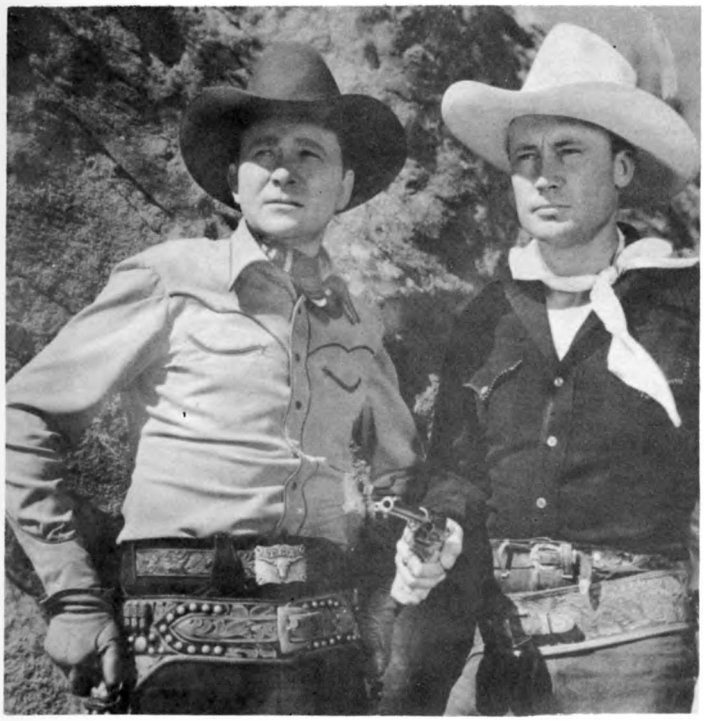
Tex's last series of westerns was made at PRC Studios. I've seen a few of PRC films on TV in recent years and they are better than some of the films made in the early and middle Thirties that are shown too often on TV, but the quality of these films in comparison with the films of Columbia and Universal, left an awful lot to be desired back in

Tex Ritter and White Flash in Columbia's "Roaring Frontiers."

1944 and 1945. At this point, Tex had the wisdom to retire from movie making and concentrated on traveling wit his New Western Revue, making more recordings and entering TV with The Town Hall Party, his Ranch Party series, and co-hosting Five Star Jubilee with Jimmy Wakeley, Rex Allen, Carl Smith and Snooky Lanson.



Tex Ritter socks it to Kermit Maynard in the PRC feature "Flaming Bullets."



Tex Ritter and Dave O'Brien in "The Whispering Skull" -- PRC 1944.

The PRC Films

52. GANGSTER OF THE FRONTIER
53. DEAD OR ALIVE
54. THE WHISPERING SKULL
55. MARKED FOR MURDER
56. ENEMY OF THE LAW
57. THREE IN THE SADDLE
58. FRONTIER FUGITIVES
59. FLAMING BULLETS

As Tex's movie career was ending, my formal schooling was also coming to its end and after graduating from high school, I entered the Army for three years in 1946, spending some time "growing up," so to speak. There was little contact with the "B" western during those years. Army theaters would occasionally show an Autry or Rogers film but none of the others. The one exception was during the two years I was stationed in The Panama Canal Zone, where I found a small, out of the way theater showing one of the films Tex made with Bill Elliott, shown as filmed, but with Spanish sub-titles along the bottom of the screen. A rare experience in those days.

By the time I returned to civilian life in 1949, there was a little box called a television that was showing these "Matinee" westerns all over again, as the neighborhood theaters went out of business or became "Art Film" theaters. The Plaza Theater, that I mentioned earlier, where Tex and I shared many an adventure, suffered this fate.

Thoughts of Tex and his contemporaries took second place to marriage and raising a family during the Fifties and Sixties, though his influence was always with me. I kept buying his records and watching for his all too infrequent appearances on TV. I didn't have a TV during the early Fifties so it was a highlight of the year 1953 for me to visit my uncle to watch Tex sing "Do Not Forsake Me, Oh, My Darlin' " as the song from HIGH NOON won the academy award for that year.

It was in 1968 that Texas Jim Cooper wrote an article about the fading of western music from the country music scene. It was published in Country Song Roundup Magazine. After reading the article, I wrote down a few thoughts of my own on the subject and sent them to the magazine. They published my letter and I started getting letters from people all over the country, commenting on my letter. One of these was from Texas Jim Cooper, who was starting a fan club for Tex and invited me to join, which I did of course, and I'm still a member sixteen years later. Texas Jim kept us all well informed on Tex's current activities of that era, as well as writing a history of his career up to that point in time.

I first met Tex in person during an appearance at the Lansing Civic Center in the late Sixties. Tex was appearing on the bill with Johnny Cash, the fastest rising country star at that time, and between the two of them, they attracted the largest show audience I've ever seen there, with people overflowing into the aisles and standing anywhere they could find space. At intermission time, they put chairs up on the stage to accommodate as many as they could and also to stay within the fire regulations. I stayed after the show to have him sign my program and enjoy a brief talk.

Tex headlined many other shows in Michigan over the years but the last time I was to talk with him was in September of 1972, at a show near Carson City, Mich. I told him I was going to send a review of the show to Texas Jim to publish in the fan club journal. He was pleased and asked me to say hello to Jim for him. I asked him to sign my fan club membership card that night as well as a picture in the program. I shook his hand as I left and said, "I'll see you next time you're in Michigan, Tex."

I was watching TV on the evening of Jan. 2, 1974. The show had just ended and I got up to get a "Sarsaparrilla" and came back to watch the eleven o'clock news. I wasn't paying too close attention until I heard the name Tex Ritter mentioned. The story of his passing is well known. It doesn't need repeating here.

The fact that his fan club is still active, under the leadership of Sharon Clarke, is a fine tribute to his memory. Texas Jim Cooper and Johnny Bond have both joined Tex in "Hillbilly Heaven" during the ten years since his passing but they are all still with us in the minds and hearts of those who remember...

GREEN GROW THE MEMORIES, THAT KEEP HIS LEGEND ALIVE.

To anyone who might care to join us...

TEX RITTER OFFICIAL FAN CLUB
Sharon L. Clarke, President
7614 N.E. Bothell Way
Bothell, WA 98011

Jack A. Clinger
3118 Sunderland Rd.
Lansing, MI 48910

THE JESSE JAMES SERIAL TRILOGY

By Gary Spencer

America will never forget its most famous outlaws of the Old West, the brothers Alexander Franklin and Jesse Woodson James. Numerous books have been written about their exploits, and newspapers cover the annual family reunions of their descendents. Over the years the motion picture industry has portrayed the facts and myths of their controversial lives. No matter how accurate or farfetched the stories about them are, their very names arouse visions of action, adventure, danger and close calls. And these are the materials that fashion cliffhangers.

When REPUBLIC presented Frank and Jesse in serials, the brothers donned the white hat mystique and tangled heroically with the villains.

A 1947 release in thirteen episodes, the first of the James trilogy, JESSE JAMES RIDES AGAIN, has Clayton Moore portraying the legendary outlaw. This was Moore's second post-World War II serial, and the first after that war in which he took the lead. In her second Western serial and last serial role, Linda Stirling plays the female lead. Prior to their teaming as hero and heroine, Moore and Stirling had been at odds when he menaced her the year before in THE CRIMSON GHOST, 1946. As the action heavy, that reliable and favorite badman, Roy Barcroft, carries out the dirty work against Jesse and his friends. An old hand at causing Stirling cliffhanger woes, Barcroft had previously endangered her in MANHUNT OF MYSTERY ISLAND and THE PURPLE MONSTER STRIKES, both 1945. As for Moore and Barcroft, RIDES AGAIN was the first of their four serial appearances together. In G-MEN NEVER FORGET, 1948, they tangle for a second time, but in a dual role, Barcroft is a criminal who undergoes plastic surgery to replace a kidnapped police commissioner and the police commissioner himself. GHOST OF ZORRO, 1949, has them battling with Moore as a descendent of the original masked avenger and Barcroft the right arm troublemaker for outwardly respectable evildoer, Gene Roth. Their last serial together, RADAR MEN FROM THE MOON, 1952, relegates Moore to a henchman of Barcroft.

In RIDES AGAIN, Moore is Jesse as a reformed man unable to shake the stigma of his outlaw past, being erroneously blamed for participation in a bank robbery at Northfield. (In reality Jesse and his cohorts tried to rob two banks in Northfield, Minnesota on September 7, 1876, and a hot lead bath from aroused townspeople foiled the attempt. Gang members were killed, others were captured by pursuing posses, and the Brothers James successfully made tracks for other surroundings). Jesse, accompanied by his friend Steve, runs from the law, and the two wind up in Tennessee, where they aid father and daughter, Tom London and Linda Stirling, in a fight against The Black Raiders, horsemen in black hoods and robes who are trying to force farmers off land that has oil beneath it. Explosive might be the word that properly describes the serial since explosions account for several of the hazards that end the chapters.

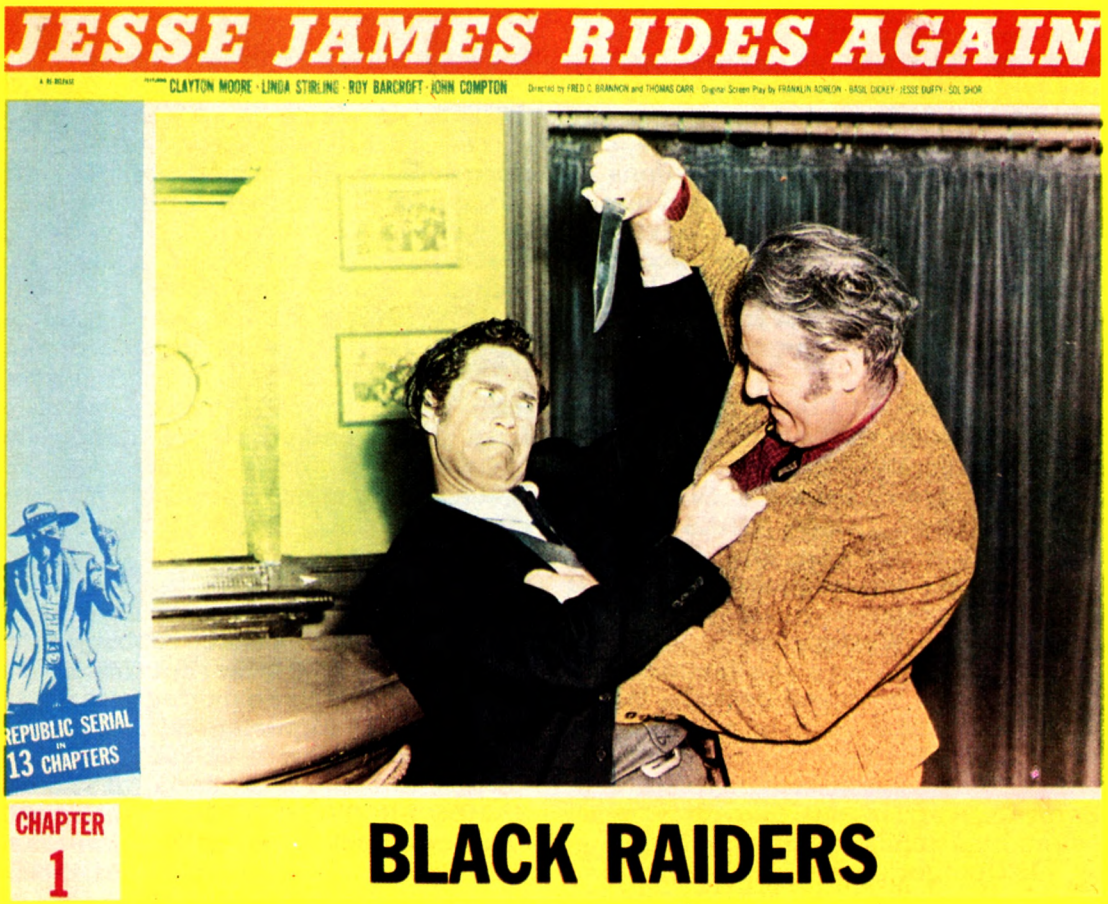
The second of the trilogy, ADVENTURES OF FRANK AND JESSE JAMES, came to the silver screen in 1948 in thirteen chapters. Clayton Moore returned for his second and last appearance as Jesse and thus gained a place in the lore of cliffhanger trivia as the only actor to portray the same **historical** figure in sound serials. The first serial lacked a Frank James character, but in ADVENTURES, Steve Darrell, who later was in THE GHOST OF ZORRO with Moore, played Jesse's brother. Often a heavy, Darrell served well as the auxiliary lead. His rugged, plain features contrasted with and yet complemented the square jaw handsomeness of Clayton Moore, and together they made a good serial team to combat the knavery of George J. Lewis and John Crawford. As the feminine interest, Noel Neill is the leading lady in her first serial role. On the route of reform from their outlaw past, the Brothers James intend to compensate their former robbery victims from the proceeds of a gold mine, but first they have to work the mine and strike a paying vein. It is a villain who discovers the important vein and tries to stop the mine operation until he can gain control of it.

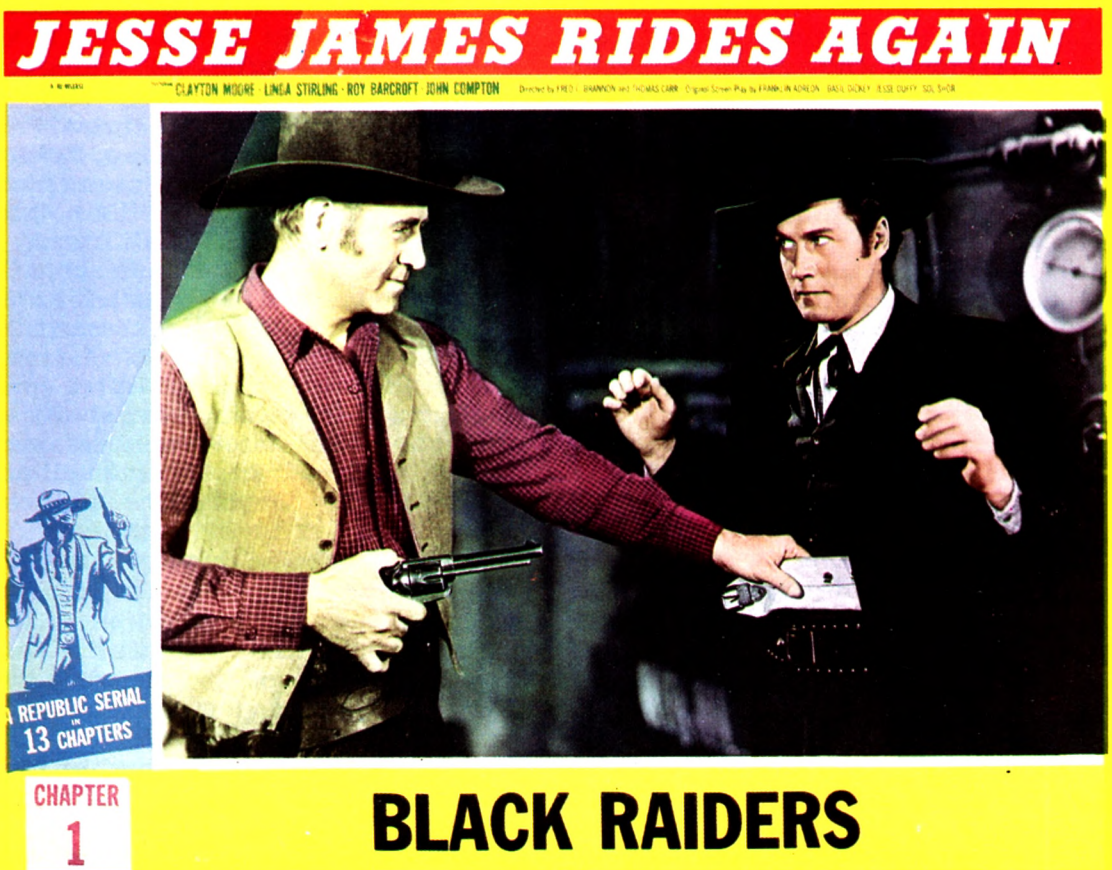
The third and final serial of the trilogy is THE JAMES BROTHER OF MISSOURI, 1950, in twelve chapters. Back again as the feminine lead is Noel Neill. In her more notable serial appearances, Neill portrayed Lois Lane in SUPERMAN, 1948, and ATOM MAN VS. SUPERMAN, 1950. Her four cliffhanger roles are evenly divided as leading lady between such diverse serial heroes as Jesse James and Superman. Also in the cast is John Hamilton, Perry White, Lois Lane's (Neill's) chief in the SUPERMAN TV series. Returning to make the James' serial life miserable is Roy Barcroft, now partnered with a brains villainess, Patricia Knox.

In a turn of offbeat casting, Keith Richards is Jesse and Robert Bice is Frank. Richard's usual screen persona was that of villain. One can conjecture that his principal qualification for the lead was a striking resemblance to ace stuntman, Tom Steele, who is listed in the cast. Since both men are tall and slender and their faces similarly shaped, Steele would serve as the perfect double and stuntman for Richards. Bice, who often appears in films on the dark side of the law, shows a hint of the pudginess of his later years as an actor. In his Hollywood career he became a household face without the household name in a television commercial as a Greyhound bus driver delivering the line, "And leave the driving to us." Richards and Bice are adequate actors and competent in their roles, but their contrasting phyusiques endowed them with a Mutt and Jeff quality. This time Frank and Jesse, in another attempt to escape their outlaw past, look up a former gang member who is now the law-abiding operator of a freight line. A rival freight line trying to put him out of business has the James boys coming to the aid of their old friend.

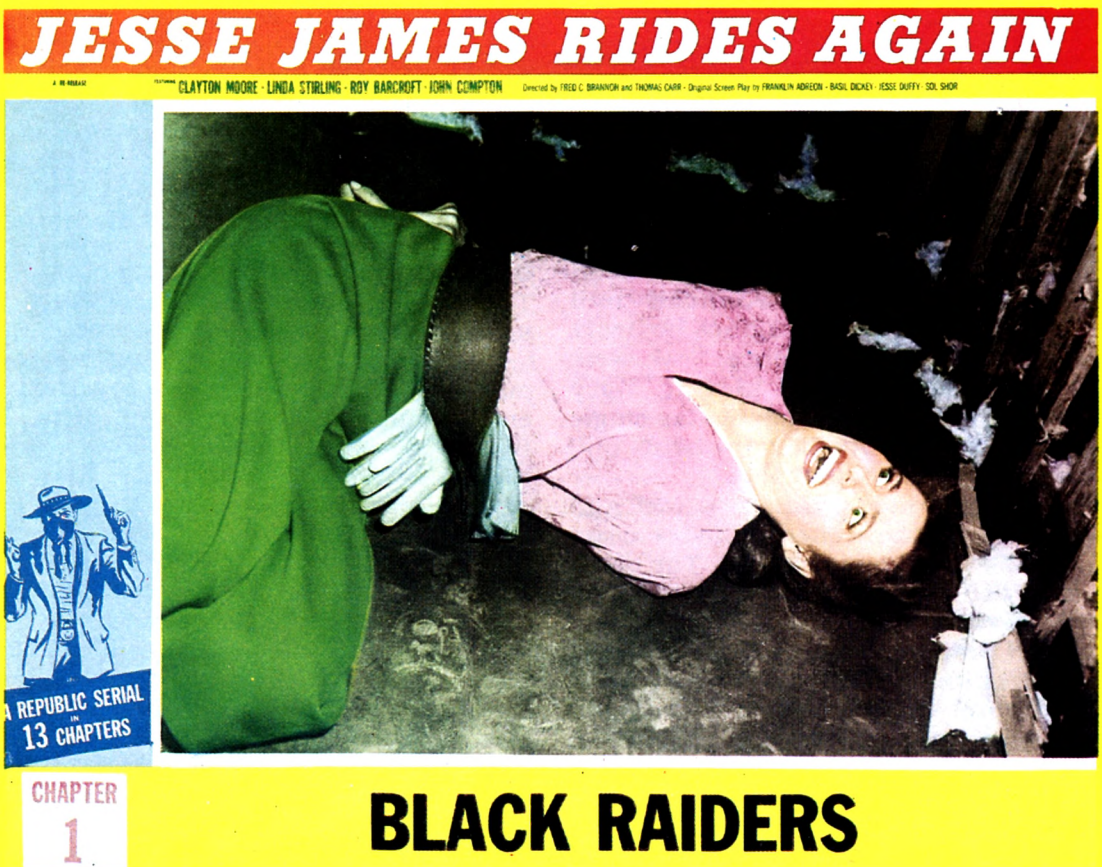
The Golden Age of Serials was gone by the time

Republic produced the Jesse James trilogy, and though they are not the worst of the Western cliff-hangers, they come nowhere near matching the quality of those from the late thirties and forties. In a sense they represent the declining fortunes of the genre and sadly are a forerunner to its demise.





ADVENTURES OF FRANK AND JESSE JAMES
A REPUBLIC SERIAL in 13 Chapters
A RE-RELEASE
Chapter 1. AGENT OF TREACHERY
R56-4802


JESSE JAMES RIDES AGAIN
A RE-RELEASE
CLAYTON MOORE · LINDA STIRLING · ROY BARCROFT · JOHN COMPTON
Directed by FRED C. BRANNON and THOMAS CARR · Original Screen Play by FRANKLIN ADREON · BASIL DICKEY · JESSE DUFFY · SOL SHOR
A REPUBLIC SERIAL IN 13 CHAPTERS
CHAPTER 1
BLACK RAIDERS

CUSTER'S LAST STAND

By Jim Stringham

Frank McGlynn, Jr. as George Armstrong Custer.

There's a great moment in the 1936 CUSTER'S LAST STAND. Jack Mulhall, wounded and delirious at the Little Big Horn, imagines he hears music, almost audible to the audience: "...Listen, Roberts...the band...they...they're playing Gary Owen. A good tune to die to." The particular magic of Gary Owen and the Seventh Cavalry helps pull the serial over some of its rough spots.

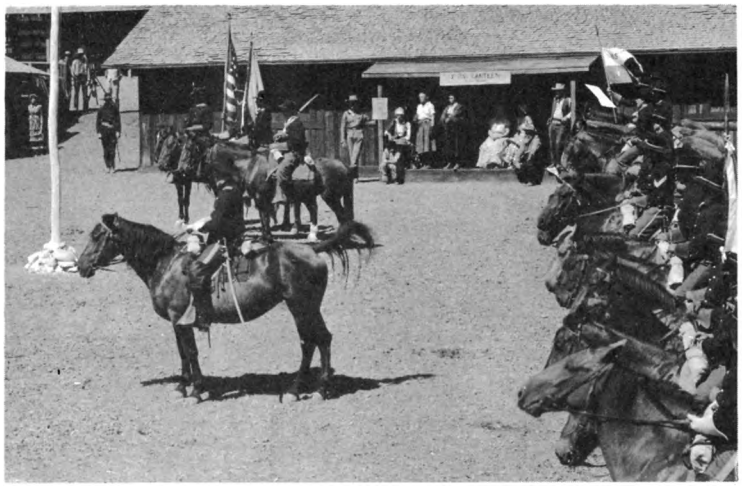
The Weiss company found a full size fort and filled it with troopers for the scenes of Custer arriving or leading the Seventh out to battle. The other large scale cavalry and Indians scenes were stock. Much of it is effective, but the silent footage used is obvious because of the faster speed. Sometimes the new scenes don't quite match up. The **very** good cliffhanger to chapter one has a covered wagon break loose from its team, roll down a hill, and crash. In the next episode, we see it upright, unharmed, and with the team somehow reattached.

The basic plot fills some five chapters, with the rest devoted to a medicine arrow sought by most of the large cast and the robbery of an Army payroll. The payroll episodes offered more action than most of the other middle chapters.

By chapter fourteen, the writers were trying to pull the various plot lines together. Some loose ends remained. Roberts and Buzz, last seen in Blackpool, are somehow with Custer at the Little Big Horn. (The boy takes the place of the bugler sent to bring up the packs just before the real battle.) Fitzpatrick, who had been bound and gagged under the counter in his Indian agency, is somehow freed to tell Mrs. Custer of her husband's death. Kit and Buckskin persuade a cavalry lieutenant to lead his men with them to help Custer, but nothing is shown of the attempt. Pressbook plots indicate that they failed to get through, but this doesn't appear in the film.

Because of the reliance on stock footage, the details of the last fight are unclear. Here, briefly, is what actually took place:

Unpopular in Washington, Custer had not been intended to participate in the Indian Campaign of



A Cavalry formation at Fort Henry.

Sioux warriors attack a wagon train. The battle will end with True Eagle dead, and Major Trent (far right) in possession of their medicine arrow.

1876. He persuaded President Grant to allow him to lead a single regiment, under the command of General Terry. His orders were to go to the head of the Rosebud, then west to the Little Big Horn Valley, placing him south of the Indian camp. Colonel John Gibbon would move down from the mouth of the river, to the north, about June 26th.

Custer declined Gatling guns and additional troops available to him. His force numbered some six or seven hundred men. On June 24th, he left the Rosebud, disregarding orders, to turn west on an Indian trail. After a day and night march, he attacked with tired men and horses. He divided his troops against an enemy of unknown size and location. Estimates of the number of Indians camped along the river range from about 1,500 to as many as 6,000 well armed warriors.

He sent Captain Benteen to the left, then Major Reno forward to attack the first Indians they encountered, supposedly supported by his own troops. Reno crossed the river to charge the camp. He was driven back, eventually digging in on high ground east of the river. Custer, meanwhile, turned north along the river. Benteen rejoined Reno. They fought off repeated attacks. Although they could hear sounds of a battle to the north, it was impossible to determine what was happening. Reno refused to move his troops to support his commander. The hostiles moved off on June 27th, retreating before the forces of Terry and Gibbon. Only then did the relieving units discover the fate of George Armstrong Custer and two hundred and fifteen officers and men of the Seventh Cavalry.

George M. Merrick presents
CUSTER'S LAST STAND
A Weiss Production Released by Stage and Screen

Directed by Elmer Clifton
Supervised by Louis Weiss
Production Manager George M. Merrick
Assistant Bill Salzman
Film Editors Holbrook Todd and George M. Merrick
Assistant Director Adrian Weiss
Original Screenplay by George Arthur Durlam, Eddie Graneman, and Bob Lively
Sound Engineer T.T. Triplett
Photographed by Bert Longenecker
Musical Director Hal Chasnoff
Sound Recording International Film Studios, Ltd.

Rex Lease	as	Kit Cardigan
Lona Andre		Belle Mead
William Farnum		James Fitzpatrick
Ruth Mix		Mrs. Elizabeth Custer
Jack Mulhall		Lt. Cook
Nancy Caswell		Barbara Trent
George Chesebro		Lt. Roberts
Dorothy Gulliver		Red Fawn
Frank McGlynn, Jr.		Custer
Helen Gibson		Calamity Jane
Chief Thundercloud		Young Wolf
Josef Swickard		Major Trent
Reed Howes		Tom "Keen" Blade
Bobbie Nelson		Bobby
Marty Joyce		Buzz
George Morrell		Sgt. Flannigan
Milburn Moranti		Buckskin
Creighton Hale		Hank
Carl Matthews		Curly
Ted Adams		Buffalo Bill
Allen Greer		Wild Bill Hickok
High Eagle		Crazy Horse
Big Tree		Medicine Man
Howling Wolf		Sitting Bull
Chick Davis		Rain in the Face
Iron Eyes		Brown Fox
Bill Desmond		Wagon Boss
Walter James		Judge Hooker
James Sheridan		Jim
Ken Cooper		Spike
Carter Wayne		Striker Martin
Cactus Mack		Lt. Weir
Barny Fury		Sgt. Peters
Lafe McKee		Captain Benteen
Franklyn Farnum		Major Reno
Ed Withrow		Blue Crow
Arnie Ortego		Quirt

This special Serial World feature will continue in our next issue with Jim Stringham's chapter-by-chapter synopsis of CUSTER'S LAST STAND in FAVORITE WESTERNS & SERIALS PLUS #21.

Blade and Belle Mead watch as Sergeant Major Flannigan posts the Fort Henry canteen off limits.

DON COLEMAN

"A Rip-Snortin' Cowboy, Yet..."

By Buck Rainey

Don Coleman about 1921.

True-blue Western film buffs are likely to associate the name Don Coleman with "B" Westerns, although few have actually seen one of his films. There are two reasons for his lack of familiarity with his work: (1) most of his film appearances were in the silent era and (2) he starred in only a handful of pictures. But because he worked primarily in "B" Westerns he has been assured of a special kind of immortality in the hearts of sagebrusher afficionados, even if little is known about his career.

"Don" was a name given him by Pathe Studios when he went to work for them in 1927. He was born Loyd Donald Coleman on January 15, 1898 on the ranch of his parents at Sheridan, Wyoming and it was there that he grew up as a real cowboy. As a kid Don learned to ride well enough to participate in some small rodeos, or, as they were often called, "Round-Ups" or "Stampedes," put on by local cowboys or small promoters around the country. He was only 14. When he was 15 or 16 Don left home and went to Miles City, there to hang out his shingle for bigger game. His older brother thought Don wasn't yet ready for the rough competition and sent him out to a ranch about 75 miles from Miles City where he hired on. The ranch had about a thousand head of horses, which Don was put to work breaking. He rode a lot of bucking horses and learned many lessons by trial and error and by eating corral dust.

Don worked for several ranches in the general area of Miles City, including the A7, the Crown W, the FUF, and the TN Ranch. The FUF Ranch ran about 14,000 horses, while the Crown W ran about 8,500. The TN Ranch ran over 40,000 head of cattle and maintained about 500 saddle horses. Obviously, Don was not a "main street cowboy," not by a country mile.

Desiring to enter the July 4 Round-Up in Miles City, Don quit his job and headed for the city. The year was 1914 and Don was all of 16 years of age. He won the bareback championship that year. The Miles City sales yards were the largest range horse sales yards in the world. Don's brother and Johnnie Hayes were bronc busters for Jones and Walls, who bought all the horses for the U.S. government, turning the animals in at Fort Keogh, Montana. Don was taken into the fold by his brother and Hayes and quickly became as good as they, thanks to their giving him so many of the really rough horses that they didn't want to ride themselves. Soon Don was making professional rodeos.

Coleman was doing quite well in the rodeos, but World War I came along and he enlisted, training at Camp Louis with the 91st Division. When he came out of the service at the end of the war he resumed his career as a bronc buster. It was in 1921 that he won the World's Championship bronc riding at Boseman, Montana by riding a horse called "Sky Rocket" to beat out no less than Yakima Canutt.

Unlike some of his contemporaries, Coleman never performed with a wild west show or circus --with the exception of one time, that is. On that occasion the 101 Ranch Show came to Sheridan. Zack Miller, owner of the show, and his various cowboys, most of whom Don knew, invited him to come to the show and ride their featured bucking horse. Coleman figured they hopefully thought he would get bucked off, as the man who eared the horse while Don saddled him and mounted turned the horse loose as Don was going up on him. Don never did get his right stirrup but he spurred and rode the horse clear out through the exit to the tent.

During this period Don participated in the Stampede at Cody, Wyoming, where Mrs. Earry Payne Whitney (Gertrude Vanderbilt) saw him. She was looking for a model for her planned statue of Buffalo Bill and hired Coleman as the model. A horse, "Smokey," was expressed from one of Buffalo Bill's ranches to New York and both Don and

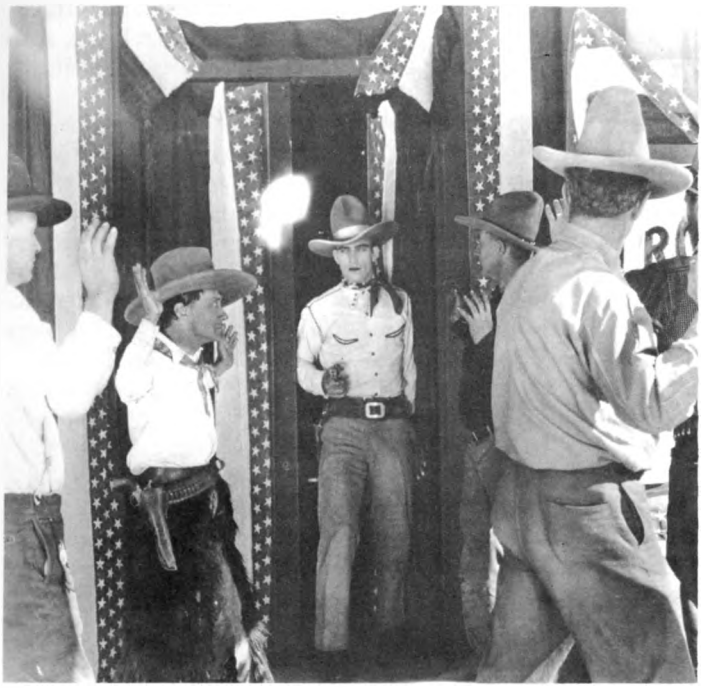
"Smokey" were in New York for about a year while Mrs. Whitney worked on the statue. When she didn't need him, Coleman could play the rodeos or do anything else he wanted to. The statue now stands at the entrance to Yellowstone Park and is 45 feet high. It was cast in bronze in France. One of the reasons Don was chosen as the model was because his measurements were practically identical with those of Buffalo Bill.

While in New York Don posed for a number of Arrow collar ads and picked up other miscellaneous jobs. A chance meeting with Rudolph Valentino resulted in Don's working with Valentino and Anita Naldi in **The Sainted Devil,** being filmed on Long Island. From there it was a short step to Hollywood and the start of a movie career. He arrived in Hollywood with $3.50 in his pocket, looking for rodeo work, and ran into an old friend who said the movie studios paid well for horsehandlers who could also double as extras in riding sequences. Don was soon working as an extra at Famous Players Lasky, later at other studios. He eventually got to playing bits and supporting roles in addition to tending horses and stunting. It wasn't long before Don was getting $125 a week as a stuntman, plus an extra $10 for each horse fall he took, and $25 a shot for riding bucking horses for publicity photos.

Benny Corbett and Pee Wee Holmes were being co-featured in a series of Universal 2-reelers in the mid-20's and Don appeared in a number of these with them. The boys would work until they had accumulated quite a bit of money and then they would lay off and play hard until they were broke again. Don also appeared in such major productions as **Pony Express** ('25), **The King of Kings** ('27), **The Wind** ('28), and **The Bugle Call** ('27).

In the summer of 1927 Coleman was taken under the wing of veteran cowboy star Leo Maloney, who was then starring in a Pathe series. In **Border Blackbirds** ('27) Don supported Maloney and Eugenia Gilbert, receiving 9th billing in the cast. But in Maloney's **The Devil's Twin** ('27) he is billed third behind Leo and Josephine Hill, playing a part much like that assumed by third-billers John James, Riley Hill, and Dave O'Brien in the Forties. He again had third billing in Maloney's **The Apache Raider** ('28).

"The Black Ace"



Don Coleman in BRONC STOMPER -- 1928.

One day a top executive for Pathe was on the set while Don was riding. Unknown to Don, he signalled the cameraman to keep shooting, running off a long clip of film that he then took to the top brass. The next day Coleman was called in and offered a $350,000 contract for the next five years. Evidently Pathe thought he had a lot of potential, as $350,000 was a whopper of a salary for an as-yet unestablished "B" western star.

The Boss of Rustler's Roost ('28), produced and directed by Leo Maloney, was Coleman's first starring venture for Pathe. He plays the part of a cowboy who, with his friend (Ben Corbett), buys a ranch formerly used for cattle rustling activities by an unidentified outlaw called "Queen Sabe." He has trouble with a neighboring rancher (Albert Hart), whose daughter (Eugenia Gilbert) sides with Don. Tom London, playing the ranch foreman, is finally exposed as the mysterious outlaw. Don displayed the necessary requisites as an action ace and came off pretty well in his first solo Western.

In **The Bronc Stomper** Don is a rodeo performer who Tom London and Bud Osborne desperately try to keep out of the competition, for fear that they will lose a large sum of money already bet on Osborne to win.Their skull-duggery includes framing Don for the theft of money from the daughter (Eugenia Gilbert) of his employer. Don and his pal Ben Corbett escape jail in time to enter the competition and Don wins the purse, recovers money swindled from him by Tom and Bud, and exposes them as crooks.

In **The Black Ace** ('28) Don is a Texas Ranger out to find the murderer of his father. He finds that the murderer is the ex-partner of his foster father who, unknown to Don, had once been a bandit. Jeanette Loff is the object of Don's affections this time and he marries her in the end.

Coleman's last starring Western was **45 Calibre War** ('29). Jeanette Loff is again the girl to whose aid Coleman comes and Ben Corbett is his loyal sidekick. It seems that Duke R. Lee and Murdock MacQuarrie are out to grab all the ranches in the valley for a song. Don organizes a vigilante committee and, with the help of Al Hart, playing a circuit rider, defeats the outlaws in a street shootout. Exteriors for the film were shot on Leo Maloney's ranch near Crestline, on top of the San Bernadino Mountains. Interiors were filmed at the Metropolitan Studios in Hollywood. Ford Beebe wrote the story and Bill Patton, Walter Shumway, Bud Osborne, and Vester Pegg helped to liven up the film.

Coleman's pictures were best described as outdoor Western dramas, not too much shooting or chases or stunt stuff. For the most part the films were made on location. It was not unusual to go on location to Bryce Canyon, Utah or to Arizona or New Mexico. Miniature sets were practically unknown, especially in Westerns. In those days there seemed to be plenty of time for play. There was sometimes an orchestra on the set, and it wasn't unusual to sit around half a day and never shoot a scene. Once Pathe was making a picture at Groveland. It was a fascinating town and the entire company got to playing so hard that they failed to shoot a single scene in three weeks. However, all was not lost. Don's wife learned how to make Italian raviolis.

Invariably there were the humorous moments on the set. Once a friend of Don's was making suggestions for a scene that required a lot of shooting. He was demonstrating when he lost his balance and fell forward, with the gun going off between his legs. Blanks, of course, so he didn't end up a eunuch. But it broke up the set and all womankind, for a few days at least, was safe from "a fate worse than death" at the hands of the inept "gunman."

Don was never injured, as there were always stuntmen to take the falls and rough stuff that he once did himself. It was a rare thing for the cowboys to be hurt. There were some wonderful stackups with the chariot horses on **Ben Hur** ('27), but fortunately no one was severely hurt. Another time, Don remembers that at Universal they were making a cross run with thirteen horses and rides when they stacked up and two of the cowboys broke their backs. Don was never a trick rider but in one picture he did learn to do a drag and for his own amusement learned to do a vault back and forth. But he was not a trick rider in the true sense of the word.

In 1929, with a man-sized depression rampant, studios went broke and stars and directors' contracts were cancelled, letting the chips fall where they would. Don lost his Pathe contract but was able to continue working. One of his 1929 features was **Billy the Kid,** the super-Western starring Wallace Beery and John Mack Brown. Petrita, his wife, saved half of everything Don made and invested it in commercial property. Her business acumen was a turning point in Don's life and during 1930, '31, and '32 they built several service stations on their properties throughout Los Angeles. Don continued to free-lance. They eventually moved to Willits, California in 1932, with Don returning to Hollywood for a few talkies, the last of which was **Clive of India.**

Don Coleman, Eugenia Gilbert, and Ben Corbett in THE BRONC STOMPER, Pathe Western -- 1928.

Don Coleman, Benny Corbett, and Bud Osborne in 45 CALIBRE WAR.

The Colemans still live in Willits, and their ranch at present is 300 acres of irrigated pasture on which they run 500-600 head of cattle from June to November. That leaves them free in the wintertime. In earlier times, when they were younger, they ran 700 head on 15,000 acres. The ranch is truly a showplace, as is the 100-year old house in which they live. Don is justly proud of both and of his collection of Jesse James artifacts.

Like Gene Autry, Roy Rogers, Ray Corrigan, Reb Russell, and a few others, Coleman has been one of the luckier B-Western stars from the standpoint of achieving financial security. Greater Western personalties have died penniless; others are existing today on social security or similarly-small pensions.

Don Coleman is 86 years old, a fact hard to believe for those now turned 50 or better who watched him "only a few yesterdays ago" at the neighborhood theatre. But fans can taken comfort in the knowledge that he is well, happy, and comfortable. Prosperity, health, and happiness could not have happened to a nicer cowboy, one who has always put behaving as a gentleman at the very top of things to be done each day.

DON COLEMAN FILMOGRAPHY

(Note: Coleman played in many films for which titles cannot be ascertained. The films listed here are those in which he is definitely known to have worked)

A SAINTED DEVIL (Famous Players-Lasky/Paramount, November 17, 1924) 9 Reels
Rudolph Valentino, Nita Naldi, Helen D'Argy, Dagmar Godowsky, Jean Del Val, Antonio D'Algy, George Siegmann, Rogers Lytton, Isabel West, Louise Lagrange, Rafael Bongini, Frank Montgomery, William Betts, Edward Elkas, A. De Rosa, Ann Brody, Evelyn Axzell, Marie Diller, **Don Coleman**
D: Joseph Henabery
Adapt: Forest Halsey
S: Rex Beach -- "Rope's End"

THE PONY EXPRESS (Famous Players-Lasky/Paramount, September 4, 1925) 10 Reels
Betty Compson, Ricardo Cortez, Ernest Torrence, Wallace Berry, George Bancroft, Frank Lackteen, John Fox, Jr., William Turner, Al Hart, Charles Gerson, Rose Tapley, Vondell Darr, Hank Bell, Ernie Adams, **Don Coleman**
D: James Cruze
SP: Walter Woods
S: Henry James Forman and Walter Woods -- "The Pony Express: A Romance"

BEAU GESTE (Famous Players-Lasky/Paramount, August 25, 1926) 10-11 Reels (Technicolor sequences)
Ronald Colman, Neil Hamilton, Ralph Forbes, Alice Joyce, Mary Brian, Noah Beery, Norman Trevor, William Powell, George Rigas, Bernard Siegel, Victor McLaglen, Donald Stuart, Paul McAllister, Redmond Finlay, Ram Singh, Maurice Murphy, Philippe De Lacey, Mickey McBan, **Don Coleman**
D: Herbert Brenon
SP: Paul Schofield
Adapt: John Russell, Herbert Brenon
S: Percival Christopher Wren -- "Beau Geste"

THE KING OF KINGS (Pathe Exchange, Inc., April 19, 1927) 18 Reels
H.B. Warner, Dorothy Cumming, Ernest Torrence, Joseph Schildkraut, James Neill, Joseph Striker, Robert Edeson, Sidney D'Albrook, David Imboden, Charles Belcher, Clayton Packard, Robert Ellsworth, Charles Requa, John T. Prince, Jacqueline Logan, Rudolph Schildkraut, Sam DeGrasse, Casson Ferguson, Victor Varconi, Majel Coleman, Montagu Love, William Boyd, M. Moore, Theodore Kosloff, George Seigmann, Julia Faye, Josephine Norman, Kenneth Thomson, Alan Brooks, Viola Louie, Muriel McCormac, Clarence Burton, James Mason, May Robson, Dot Farley, Hector Sarno, Leon Holmes, Otto Lederer, Bryant Washburn, Lionel Belmore, Monte Collins, Luca Flamma, Sojin, Andre Cherron, William Costello, Sally Rand, Noble Johnson, Jack Padjan, James Farley, Joe Bonomo, Ed Brady, Colin Chase, Fred Huntley, Edward Piel, Josef Swickard, Carl Stockdale, Mabel Van Buren, Louis Natheaux, Robert St. Angelo, George Marion, Louis Payne, **Don Coleman,** Winifred Greenwood, Barbara Tennant
P/D: Cecil B. DeMille
Scen: Jeanie Macpherson
S: The Four Gospels of the Holy Bible

THE BUGLE CALL (MGM, August 6, 1927) 6 Reels
Jackie Coogan, Claire Windsor, Herbert Rawlinson, Tom O'Brien, Harry Todd, Nelson McDowell, Sarah Padden, **Don Coleman**
D: Edward Sedgwick
Adapt: Josephine Lovett
S: C. Gardner Sullivan

BORDER BLACKBIRDS (Leo Maloney Prod./Pathe, August 28, 1927) 6 Reels
Leo Maloney, Eugenia Gilbert, Nelson McDowell, Joseph Rickson, Bud Osburne, Frank Clark, Morgan Davis, Tom London, **Don Coleman,** Allen Watt
D: Leo Maloney
Scen: Ford I. Beebe
P: Leo Maloney

BEN-HUR (MGM, October 8, 1927) 12 Reels (Technicolor sequences) (Film actually completed in 1925)
Ramon Novarro, Francis X. Bushman, May McAvoy, Betty Bronson, Claire McDowell, Kathleen Key, Carmel Myers, Nigel De Brulier, Mitchell Lewis, Leo White, Frank Currier, Charles Belcher, Dale Fuller, Winter Hall, **Don Coleman,** Vincent Markowski (Tom Tyler)
D: Fred Niblo
Scen: Bess Meredyth, Carey Wilson
2nd Unit D: Reaves Eason
S: Lew Wallace -- "Ben-Hur, A Tale of the Christ"
P: Louis B. Mayer, Samuel Goldwyn, Irving Thalberg

UNCLE TOM'S CABIN (Universal, November 4, 1927) 13 Reels
James Lowe, Virginia Grey, George Siegmann, Margarita Fisher, Eulalie Jensen, Arthur Edmund Carew, Adolph Milar, Jack Mower, Vivian Oakland, J. Gordon Russell, Skipper Zeliff, Lassie Lou Ahern, Mona Ray, John Roche, Lucien Littlefield, Gertrude Astor, Gertrude Howard, Geoffrey Grace, Rolfe Sedan, Marie Foster, Francis Ford, Martha Franklin, Nelson McDowell, Grace Carlisle, C.E. Anderson, Dick Sutherland, Tom Amardares, Bill Dyer, **Don Coleman**
D: Harry Pollard
Supv: Edward J. Montagne
Scen: Harvey Thew, Harry Pollard
S: Harriet Beecher Stowe -- "Uncle Tom's Cabin"

THE DEVIL'S TWIN (Leo Maloney Prod./Pathe, December 11, 1927) 6 Reels
Leo Maloney, Josephine Hill, **Don Coleman,** Albert Hart, Joseph Rickson, Tom London, Whitehorse, Bud Orborne, Bert Apling, William Rhine
P/D: Leo Maloney
S/Scen: Ford I. Beebe

THE BOSS OF RUSTLER'S ROOST (Leo Maloney Prod./Pathe, January 22, 1928) 5 Reels
Don Coleman, Ben Corbett, Tom London, Albert Hart, Dick Hatton, Frank Clark, William Bertram, Chet Ryan, Eugenia Gilbert
P/D: Leo Maloney
Scen: Ford I. Beebe
S: W.D. Hoffman

THE APACHE RAIDER (Leo Maloney Prod./Pathe, February 12, 1928) 6 Reels
Leo Maloney, Eugenia Gilbert, **Don Coleman,** Tom London, Jack Granzhorn, Frederick Dana, Joan Renee, William Merrill McCormick, Robert C. Smith, Walter Shumway, Murdock MacQuarrie, Whitehorse, Robin Williamson, Dick La Reno, Robert Burns, Allen Watt
P/D: Leo D. Maloney
Scen: Ford I. Beebe
S: William Dawson Hoffman -- "The Border Raider"

THE BRONC STOMPER (Leo Maloney Prod./Pathe, February 26, 1928) 6 Reels
Don Coleman, Ben Corbett, Tom London, Bud Osborne, Frank Clark, Eugenia Gilbert, Frederick Dana, Whitehorse, Ray Walters, Robert Burns, Art Mix (George Kesterson)
P/D: Leo D. Maloney
Scen/Adapt: Ford I. Beebe
S: Barr Cross

THE BLACK ACE (Leo Maloney Prod./Pathe, September 2, 1928) 6 Reels
Don Coleman, Jeanette Loff, Billy Butts, J.P. McGowan, Noble Johnson, William Steele, Ben Corbett, Edward Jones, Julanne Johnston
P/D: Leo D. Maloney
S/Scen: Ford I. Beebe

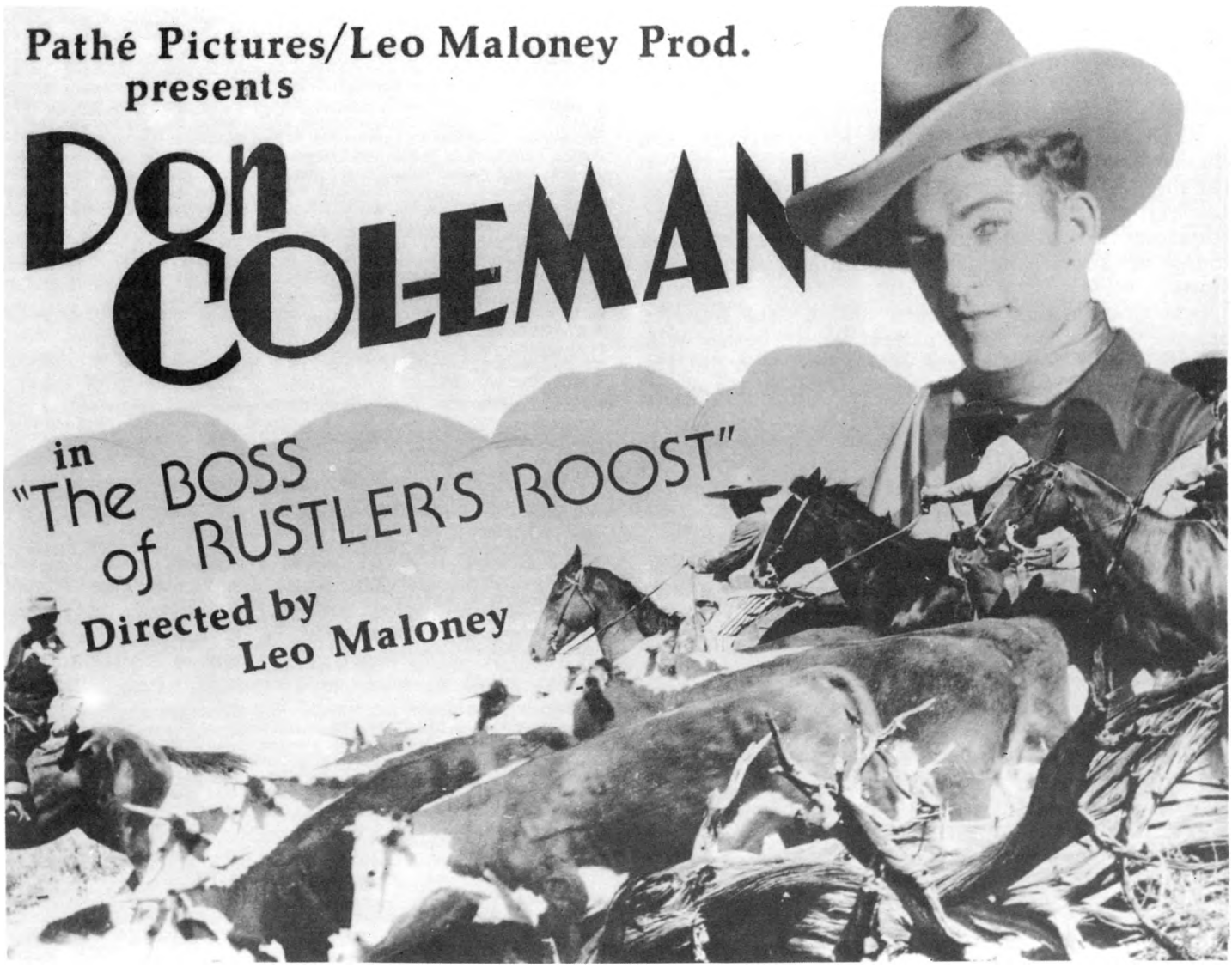
THE WIND (MGM, November 23, 1928) 8 Reels
(Talking sequences and sound effects)
Lillian Gish, Lars Hanson, Montagu Love, Dorothy Cumming, William Orlamond, Laon Ramon, Carmencita Johnson, Billy Kent Schaefer, **Don Coleman**
D; Victor Seastrom
Scen: Frances Marion
S: Dorothy Scarborough -- "The Wind"

45 CALIBRE WAR (Leo Maloney Prod./Pathe, February 17, 1929) 5 Reels
Don Coleman, Ben Corbett, Al Hart, Jeanette Loff, Edward Jones, Duke R. Lee, Floyd Ames, Murdock MacQuarrie, Orin Jackson, Bud Osborne
P/D: Leo D. Maloney
S/Scen: Ford I. Beebe

BILLY THE KID (MGM, October 18, 1930) 11 Reels
(Sound)
John Mack Brown, Wallace Beery, Kay Johnson, Wyndham Standing, Karl Dane, Russell Simpson, Blanche Frederici, Roscoe Ates, Warner P. Richmond, James Marcus, Nelson McDowell, Jack Carlyle, John Beck, Christopher Martin, Marguerita Padula, Aggie Herring, **Don Coleman,** Hank Bell
D: King Vidor
Cont: Wanda Tuchock
S: Walter Noble Burns -- "The Saga of Billy the Kid"

THE BIG TRAIL (Fox, November 1, 1931) 158 Mins (70mm), 125 Mins. (35mm)
John Wayne, Marguerite Churchill, El Brendel, Tully Marshall, Tyrone Power, Sr., David Rollins, Ian Keith, Frederick Burton, Russ Powell, Charles Stevens, Helen Parrish, Louise Carver, William V. Mong, Dodo Newton, Jack Peabody, Ward Bond, Marcia Harris, Marjorie Leet, Emslie Emerson, Frank Rainboth, Andy Shufford, Gertrude Van Lent, Lucille Van Lent, DeWitt Jennings, Alphonz Etier, Pete Morrison, **Don Coleman**
D: Raoul Walsh
SP: Jack Peabody, Marie Boyle, Florence Postal
S: Hal G. Evarts

CLIVE OF INDIA (20th C. Pictures/United Artists, 1935) 90 Mins.
Ronald Colman, Loretta Young, Colin Clive, Francis Lister, C. Aubrey Smith, Cesar Romero, Montagu Love, Lumsden Hare, Ferdinand Munier, Gilbert Emery, Leo G. Carroll, Etienne Giradot, Robert Greig, Ian Wolfe, Herbert Bunston, Mischa Auer, Ferdinand Gottschalk, Wyndham Standing, Doris Lloyd, Edward Cooper, Ann Shaw, Vernon Downing, Neville Clark, Peter Shaw, Pat Sommerset, Eily Malyon, Keith Kenneth, Desmond Roberts, Joseph Tozer, Phyllis Clair, Connie Lean, Leonard Mundie, Phillip Dare, Charles Evans, Vesey O'Davern, Lila Lance, **Don Coleman,** Don Ameche
Exec. P: Darryl F. Zanuch
P: William Goetz and Raymond Griffith
D: Richard Boleslawski
SP: W.P. Lipscomb and R.J. Minney



NEW TITLES AVAILABLE FROM FAVORITE WESTERNS & SERIALS PLUS BOOK CLUB

THE THREE MESQUITEERS — CAVALIERS OF THE WEST is a large 8½ by 11 photo biography by Mario DeMarco with over 100 photos included in its 100 pages with features on William Colt MacDonald, Bob Livingston, John Wayne, Ray "Crash" Corrigan, Bob Steele, Tom Tyler, Max Terhune, Al "Fuzzy' St. John, Harry Carey, Guinn "Big Boy" Williams, Hoot Gibson, Raymond Hatton, Duncan "Cisco Kid" Renaldo, Syd Saylor, Ralph Byrd, Yakima Canutt, and filmography of The Mesquiteers. Published in 1984 ..... $9.00

HIS TYPEWRITER GREW SPURS by Fran Striker Jr. is the biography of his father — Fran Striker — documenting the creation of The Lone Ranger through his father's files. This 143 page book includes over 50 photographs and drawings, most never before published. Addenda include the very first Lone Ranger script ever written and the most complete chronology ever assembled of the character's radio years. Published in 1983 by Questco $9.00

PRICE GUIDE AND INTRODUCTION TO MOVIE POSTERS AND MOVIE MEMORABILIA by James S. Dietz Jr., is a 121 page book for those interested in the world of poster collecting. With over 100 illustrations it is a well written and complete introduction and guide to the whole subject area. Published in 1982 by Baja Press $9.00

CLIFFHANGER #4 is the latest Downey Publications magazine issue that features Rod Cameron, The Phantom, Jean Rogers, Carol Forman, and more. Published in November 1984 (70 pages) $3.00

These books, along with hundreds of others, are available from FAVORITE WESTERNS & SERIALS PLUS BOOK CLUB. Our prices include shipment by insured mail. If you don't already have a copy of our complete catalog with full terms just write us and ask for your **FREE** copy. The address is Kietzer Publishing Co., 1051 Madison Avenue, Mankato, Minnesota 56001.

Rex Miller Supermantiques

314-649-5048

is the correct telephone number for Rex Miller/Supermantiques. We apologize for printing the incorrect telephone number in our last issue.

RED RYDER! GREEN HORNET! TOM MIX!
THE LONE RANGER! BUCK JONES! BUCK ROGERS!
CAPT. MIDNIGHT! CAPT. MARVEL! DON WINSLOW!
DICK TRACY! FLASH GORDON! SUPERMAN! TARZAN!

I have comprehensive collections of memorabilia for all major screen, comic, series and radio collectibles from Amos 'n' Andy to Zorro! Name a character & I have rarities no one else has for sale! Including the largest sale of mint radio premiums and museum quality collectibles ever assembled. . . ! Even the hardest to find "A" stars like Errol Flynn, Fonda, Hepburn & Tracy, The Marx Brothers, John Wayne and Disney goodies! Everything from rare toys to mint comic books to impossible-to-find video! No lists or catalogs! I cannot afford to print a book and mail it to all my customers so *phone for details, availabilities and prices* in your special interest spheres. This is my 14th year of full time mail order dealing from our East Prairie location. My clientele is extraordinary. The New York Times Magazine calls me "one of the nation's leading authorities on current collectibles." My book *"Collectibles: The Economics Of Dealing"* was the book chosen to be serialized for two years by the prestigious Antique Trader. I hold the 1984 "Customer Service Award" from Krause Publications. You can deal with me in confidence. *I have the deepest existing sale stock of ultra-rarities.* As well as individual items I sell "character walls" of nostalgia: That is a wall display of unique maximum rarities related to a specific hero or star(s). These are priced in the $2,000-to-$20,000 range, generally, but I have wall displays for certain radio programs beginning at under $500. Guns & games, window cards & window heralds, store displays & shelf displays, one sheets and three sheets, premiums & giveaways, comic books and big little books, radio rings and statue sets, maps, mugs and Mickey Mouse, the finest collection of The Shadow rarities extant, cereal boxes and serial tapes, lobby cards and Charlie Chan gum cards, toy cartoon kits & animation rarities, you name it, I've got it!!! **Rex Miller (314) 649-5048,** 10 a.m.-10 p.m. CST
Supermantiques / Star Route / Box 331-J / East Prairie, Missouri 63845 USA

REPUBLIC COLUMBIA UNIVERSAL
MASCOT MONOGRAM P.R.C.

BUY AND SELL

ORIGINAL LOBBY CARDS AND MOVIE POSTERS

SOUND SERIALS AND B WESTERNS — 1930 TO 1956

ARE MY SPECIALTIES

PLEASE SEND YOUR OFFERS AND/OR YOUR WANT LISTS OR SEND A LONG S.A.S.E. FOR MY CURRENT LISTINGS.

JIM DIETZ
2829 NIPOMA ST.
SAN DIEGO, CA 92106

619-223-1563

6 P.M. TO 9 P.M. PACIFIC TIME ONLY

Grady Franklin

THE WESTERN FILM

1943 Jasmine Drive
Indianapolis, IN 46219

The editor of The Western Film newsletter gets lots of requests for his "lists" of films and other materials related to old western films.

Well, folks, he doesn't have any lists.

The Western Film gets information from one section of the country and shares it with readers in another part of the USA, or Canada, or England. It tells what's coming up on TV, who will be at the film fairs, and tons of other hot stuff.

People have been saying good things about the little newsletter — and it's all true.

Check out The Western Film for yourself. Send $1 for a sample back issue or $10 for a six-issue subscription. But don't ask for a film list.

(213) 390-6564

SERIAL BROCHURES: These color brochures, 8½ x 11, are printed on heavy stock and contain photos and chapter-by-chapter synopsis of the following Republic serials:

ADVENTURES OF RED RYDER	DAREDEVILS OF THE WEST	THE PURPLE MONSTER STRIKES
CAPTAIN AMERICA	KING OF THE MOUNTIES	SPY SMASHER
DAREDEVILS OF THE RED CIRCLE	DRUMS OF FU MANCHU	ZORRO'S FIGHTING LEGION

These brochures are priced at $4.00 each plus .90¢ postage on each brochure ordered.

All stills listed are $2.50 each. Please add .95¢ postage to your order.

SERIAL STILLS: Allan Lane and Linda Stirling in "The Tiger Woman"; Kirk Alyn in "Superman"; Robert Lowery and Johnny Duncan in "Batman and Robin"; Buster Crabbe and Pamela Blake in "The Sea Hound"; Judd Holdren as Commando Cody in "Zombies of the Stratosphere"; Victor Jory in "The Shadow"; Buck Jones and Dorothy Fay in "White Eagle"; Kane Richmond in "Spy Smasher"; Robert Paige as The Black Falcon and Lorna Gray in "Flying G-Men"; Warren Hull as The Spider with Dave O'Brien and Mary Ainslee in "Super Spider Returns"; Scott Kolk and Jean Rogers in "Secret Agent X-9"; Buster Crabbe, Charles Middleton and Wheeler Oakman in "Flash Gordon's Trip to Mars"; John Carroll and Helen Christian in "Zorro Rides Again"; Linda Stirling in "Zorro's Black Whip"; Bill Elliott and Carmen Morales in "Valley of Vanishing Men"; Joan Woodbury in "Brenda Starr, Reporter".

WESTERN STILLS: Sunset Carson; Robert Livingston; John Wayne (5 different); Clint Eastwood (2 different); Burt Reynolds (2 different); Ronald Reagan; Gary Cooper; Roy Rogers (3 different); Roy Rogers and Dale Evans; James Stewart; Tom Mix; Tom Mix and Louise Lovely in "The Feud"; Gene Autry; Bill Elliott; Allan Lane; William Boyd; Duncan Renaldo and Leo Carillo; Robert Redford; Rex Allen; Errol Flynn; Tex Ritter (2 different); Randolph Scott; John Wayne, Ray Corrigan and Max Terhune as The 3 Mesquiteers; Tom Tyler, Bob Steele and Jimmie Dodd as The 3 Mesquiteers; Lee Marvin; Clark Gable; Glenn Ford; Charles Starrett as The Durango Kid with Smiley Burnette; Johnny Mack Brown, Nell O'Day and Fuzzy Knight; George Montgomery; Henry Fonda; Tyrone Power as Zorro; Jack Hoxie.

HORROR STILLS: Boris Karloff in "Frankenstein" (2 different); Boris Karloff and Elsa Lancaster in "Bride of Frankenstein"; Christopher Lee in "Horror of Dracula"; Boris Karloff in "The Mummy"; King Kong and Fay Wray in "King Kong"; Lon Chaney in "The Wolf Man"; Lon Chaney and Evelyn Ankers in "The Wolf Man"; Bela Lugosi in "Dracula"; Bela Lugosi and Lon Chaney in "Frankenstein Meets The Wolf Man"; The Creature in "Creature From the Black Lagoon"; The Creature and Julia Adams in "Creature From the Black Lagoon"; The Monster in "This Island Earth"; The Monster and Faith Domergue in "This Island Earth".

11702 VENICE BLVD., LOS ANGELES, CALIFORNIA 90066

FAVORITE WESTERNS & SERIALS PLUS
VIDEO CASSETTE CLUB

In 1983 we started this video cassette club as a further effort to be your source of material related to the B-Western and Serial fields. At present we offer cassettes manufactured by Discount Video and The Nostalgia Merchant. We will not include a full listing of them here, only of the new releases since their 1984 catalogs were issued. We have sent most of you copies of those catalogs already, but if you require an additional copy or did not receive them — just request same and we will send it.

Any profit we realize from sales of videotapes will be dedicated to improve future issues of Favorite Westerns & Serials Plus. We want to stress that we only offer tapes on the same terms as do all major tape manufacturers — These tapes are offered on a non-returnable basis only. Replacement will be made for defective cassettes if they are promptly returned within ten days of your receipt of them and they will be replaced by copies of the same title — no refunds or exchanges are offered. Our prices are full and complete and include shipment via insured U.S. surface mail anywhere in U.S.A. Foreign orders or orders requesting special service such as Express Mail, First Class, Air Mail, etc. must include payment to cover those extra services.

We have found that the companies that release these pre-recorded cassettes generally use the best available prints. Of course, many of those prints are old and some have been spliced or have other minor defects. Such are not guaranteed against. A defective cassette which we will agree to receive return of and replace with another copy of the same tape is one that has faulty video and/or audio, incorrect title, or mix-labeled. Each returned cassette must have attached a description of the nature and location of the defect. These conditions are the only ones under which we offer cassettes for sale and the only ones under which we will accept return. Please allow four to six weeks for shipment as we do not currently stock all of the titles listed as available from us but are able to obtain them promptly from the manufacturer.

RKO HOME VIDEO: We are happy to announce that RKO Home Video releases are now available from us. Included are many of the great RKO Radio Pictures. These tapes are made from masters from the original fine grain nitrate prints in RKO files. What follows is a listing of the titles now available from us:

SPECIAL DOUBLE FEATURES — $34.95 EACH

DON AMIGO (with Duncan Renaldo as The Cisco Kid, Leo Carrillo, and Jane Adams)/**STAGE TO CHINO** (with George O'Brien) 122 minutes in all, b/w, RKO #3005 ..... $34.95

MYSTERIOUS DESPERADO/RIDER FROM TUCSON — two features with Tim Holt and Richard "Chito" Martin — 121 minutes, b/w, RKO #2020 ..... $34.95

THE BRIGHTON STRANGLER (John Loder, June Duprez, Miles Mander — 1945)/**BEFORE DAWN** (Stuart Erwin, Warner Oland, Dorothy Wilson — 1933) — 128 minutes, b/w, RKO #2019 ..... $34.95

HAVING WONDERFUL TIME (Ginger Rogers, Douglas Fairbanks Jr., Lucille Ball, Eve Arden, Red Skelton, Ann Miller, and Jack Carson — 1938)/**CARNIVAL BOAT** (Ginger Rogers, William "pre-Hopalong" Boyd, Edgar Kennedy — 1932) — 134 minutes, b/w, RKO 2018 ..... $34.95

HUNT THE MAN DOWN (Gig Young — 1951)/**SMASHING THE RACKETS** (Chester Morris — 1938) — 137 minutes, b/w, RKO 2011 ..... $34.95

THE DEVIL THUMBS A RIDE (Lawrence Tierney — 1947)/**HAVING A WONDERFUL CRIME** (Pat O'Brien, George Murphy, Carole Landis — 1945) — 132 minutes, b/w, RKO 2010 .. $34.95

CALL OUT THE MARINES (Victor McLaglen, Edmund Lowe — 1942)/**THE CLAY PIGEON** (Bill Williams, Barbara Hale, Richard Loo — 1949) — 130 minutes, b/w, RKO 2006 ..... $34.95

RIDERS OF THE RANGE/STORM OVER WYOMING — two features with Tim Holt and his sidekick Chito Rafferty (Richard Martin) — 120 minutes, b/w, RKO 2003 ..... $34.95

LADY SCARFACE (Judith Anderson, Dennis O'Keefe — 1941/**THE THREAT** (Charles McGraw, Michael O'Shea, Virginia Grey — 1949) — 132 minutes, b/w, RKO 2007 ..... $34.95

THE AFFAIRS OF ANNABEL (Lucille Ball, Jack Oakie — 1938)/**POP ALWAYS PAYS** (Leon Errol, Dennis O'Keefe — 1940) — 135 minutes, b/w, RKO 2008 ..... $34.95

ALSO AVAILABLE — THESE OTEHR RKO HOME VIDEO TITLES

RKO 1001 — **LENA HORNE: THE LADY AND HER MUSIC** $59.95
RKO 1002 — **SWEENEY TODD, THE DEMON BARBER OF FLEET STREET** $59.95
RKO 1003 — **NEIL SEDAKA IN CONCERT** $39.95
RKO 1004 — **LEE REMICK and HAL LINDEN in "I DO! I DO!"** $39.95
RKO 1005 — **BULLSHOT CRUMMOND** $39.95
RKO 1006 — **FOOTLIGHT FRENZY** $39.95
RKO 1007 — **FRED ASTAIRE: PUTTIN' ON HIS TOP HAT** $39.95
RKO 1008 — **FRED ASTAIRE: CHANGE PARTNERS AND DANCE** $39.95
RKO 1009 — **BOBBY VINTON** $39.95
RKO 1010 — **GOTTA DANCE! GOTTA SING!** $39.95
RKO 1011 — **SCRAMBLED FEET** $39.95
RKO 1012 — **MINSKY'S FOLLIES** $39.95
RKO 1013 — **THE GIN GAME** $39.95
RKO 1014 — **HUGIE** (Jason Robards) $39.95
RKO 1015 — **TABLE SETTINGS** $39.95
RKO 1016 — **HEPBURN AND TRACY** $39.95
RKO 1017 — **MADAME IN MANHATTAN** $39.95
RKO 1018 — **BLACKSTONE ON TOUR** $39.95
RKO 1019 — **CHEATERS** (Peggy Cass, Jack Kruschen) $39.95
RKO 1020 — **DAVID STEINBERG IN CONCERT** $39.95
RKO 1021 — **TWIGS** (Cloris Leachman) $39.95
RKO 1022 — **HENRY FONDA: THE MAN AND HIS MOVIES** $39.95
RKO 2001 — **EVERY GIRL SHOULD BE MARRIED** (Cary Grant — 1948) $34.95
RKO 2002 — **SPLIT SECOND** (1953) $34.95
RKO 2004 — **THE MAD MISS MANTON** (Barbara Stanwyck, Fonda — 1938) $34.95
RKO 2005 — **IN NAME ONLY** (Grant, Lombard — 1939) $34.95
RKO 2009 — **THE LITTLE MINISTER** (Katharine Hepburn — 1934) $34.95
RKO 2012 — **STEP LIVELY** (Sinatra, Murphy, DeHaven — 1944) $34.95
RKO 2013 — **A GIRL, A GUY AND A GOB** (Lucille Ball — 1941) $34.95
RKO 2014 — **LUCKY PARTNERS** (Ginger Rogers — 1940) $34.95
RKO 2015 — **STAR OF MIDNIGHT** (Ginger Rogers — 1935) $34.95
RKO 2016 — **FIFTH AVENUE GIRL** (Ginger Rogers — 1939) $34.95
RKO 2017 — **IN PERSON** (Ginger Rogers — 1935) $34.95
RKO 2021 — **THE BRIDE WALKS OUT** (Stanwyck — 1936) $34.95
RKO 3001 — **HITLER: A CAREER** $59.95
RKO 3002 — **JUDY GARLAND IN CONCERT: VOLUME ONE** $39.95
RKO 3003 — **JUDY GARLAND IN CONCERT: VOLUME TWO** $39.95

PLUS THIS SPECIAL

RKO 1023 — **MONSTERS, MADMEN AND MACHINES** — 80 years of Science Fiction hosted by Gil Gerard (TVs Buck Rogers) with excerpts ranging from the 1902 classic "A Trip to the Moon" through "Star Wars." Also Fritz Lang's Metropolis, Gene Autry in "Murania," Buster Crabbe (Flash Gordon), James Arness (The Thing), Jane Fonda (Barbarella), Steve McQueen (The Blob), and more. 57 minutes, Color & b/w $39.95

NEW AMOS N' ANDY SERIES — FROM VINTAGE VIDEO
$34.95 EACH VOLUME

Volume 1
SAPPHIRE DISAPPEARS — Kingfish suspects foul play when Sapphire & Momma disappear.
YOUNG GIRL'S MOTHER — Andy plans to marry a girl much younger than himself until he meets her mother. (#4001)

Volume 2
AMOS HELPS OUT — The Kingfish outsmarts himself in trying to teach his wife a lesson.
LEROY LENDS A HAND — The Kingfish & Andy find that the parking lot business is a hazardous one. (#4002)

Volume 3
GETTING MOMMA MARRIED — The only two-part episode in the series complete on one tape. The Kingfish tries to get his mother-in-law married. (#4003)

Volume 4
READY-MADE FAMILY — The Kingfish maneuvers to earn himself a place in his rich uncle's will.
THE DINER — Andy and the Kingfish buy a prosperous diner and plunge into debt. (#4004)

Volume 5
ANDY GETS A TELEGRAM — Sapphire's plan to rid the Kingfish of bad associates backfires.
THE KINGFISH GETS DRAFTED — A wrongly-addressed notice makes Kingfish an overnight hero. (#4005)

Volume 6
THE SOCIETY PARTY — The Kingfish and Andy scheme to recover a fur coat for Sapphire.
THE CONVENTION — Kingfish is swindled at the annual Mystic Knights of the Sea gathering. (#4006)

Volume 7
HOSPITALIZATION — The Kingfish, convinced that he can make a fortune selling insurance, zeroes in on Andy.
THE BOARDER — The Kingfish and his attorney, Calhoun, attempt to evict Sapphire's boarder. (#4007)

Volume 8
BALLET TICKETS — Kingfish innocently gives Sapphire and Momma stolen theatre tickets!
THE BROKEN CLOCK — Andy and the Kingfish demand a replacement for a broken clock. (#4008)

Volume 9
SUPERFINE BRUSH — Kingfish becomes a door-to-door salesman.
KINGFISH SELLS A LOT — Kingfish sells a worthless piece of property to Andy. (#4009)

Volume 10
KINGFISH'S LAST FRIEND — The Kingfish is visited by his conscience in a dream which warns he has run out of friends.
RELATIVES — Kingfish, Sapphire, Momma, and brother-in-law Leroy find themselves in a Domestic Relations Court. (#4010)

Volume 11
KINGFISH'S NEW NEIGHBORS — Kingfish plots to get rid of noisy neighbors.
CALL LEHIGH 4-9900 — Sapphire thinks the Kingfish is two-timing her. (#4011)

Volume 12
ANDY'S VACATION — Kingfish and Andy on a trailer trip!
HAPPY STEVENS — Kingfish and Sapphire battle over a radio show. (#4012)

Volume 13
ANDY NEEDS GLASSES — Kingfish riggs another scheme to cheat Andy.
TRAFFIC VIOLATIONS — Kingfish and Andy share a car. (#4013)

Volume 14
LEROY'S SUITS — Kingfish accidentally steals a policeman's suits. Features original commercials.
KINGFISH'S SECRETARY — Kingfish hires a full-time secretary. (#4014)

Volume 15
ANDY BUYS A HOUSE — Kingfish sells Andy a house on the site of a new highway.
THE RARE COIN — Kingfish plots to steal Andy's valuable nickle. Features a special prologue introducing the cast. (#4015)

Volume 16
ARABIA — Kingfish in another money-making scheme which backfires.
ENGAGEMENT RING — Kingfish in the matrimonial business! (#4016)

Volume 17
COUSIN EFFIE'S WILL — Kingfish schemes with Andy to become eligible for a bequest.
THE ADOPTION — Sapphire convinces Kingfish to adopt a child. (#4017)

Volume 18
CALHOUN TO THE RESCUE — Calhoun has to impersonate the Kingfish.
KINGFISH SLIPS UP — Years of bragging get Kingfish in trouble. (#4018)

Volume 19
SAPPHIRE'S PHONEY ROMANCE — Can Sapphire make Kingfish jealous?
KINGFISH IN TROUBLE — Kingfish is mistakenly labeled a thief. (#4019)

Volume 20
THE WINSLOW WOMAN — The Kingfish arranges a marriage between Andy and a wealthy widow — for a share of the profits!
VIVA LA FRANCE — Andy learns the perils of international romance. (#4020)

AMOS N' ANDY HOLIDAY SPECIAL
ANDY PLAYS SANTA — A yuletide tradition on the "Amos N' Andy Show." Andy is determined to buy a special Christmas gift for his godchild.
SAPPHIRE'S TURKEY DINNER — Kingfish persuades his wife, Sapphire to let him buy the turkeys for her annual club dinner. (#7000)

Be sure to indicate VHS or BETA when ordering videotapes.

EXTRA ORDER FORM

Quantity	Item	Price	TOTAL

All items are offered for sale only under the terms and conditions listed in our catalog and with our advertisements. If you do not have a copy of our catalog check here ( ) and we will send you one.

Total	
Sales Tax (if any)*	
Special Services (list if any)*	
Total Enclosed	

All Payments must be in U.S. Funds.

KIETZER PUBLISHING COMPANY
1051 MADISON AVENUE
P.O. BOX 3325
MANKATO, MINNESOTA 56002, U.S.A.

Name ______________________________

Address ______________________________

City, State & Zip ______________________________

☐ VISA
☐ MasterCharge

◄ MasterCharge InterBank Number (above your name)

Expiration Date Required | MO. | YR.

X ______________________________
Signature — as it appears on credit card

ULTIMATE SERIAL

The Making of "Rick Blazen Is In Trouble"

An article by its Director: Lee Bennett Sobel

Although "RICK BLAZEN" is what is known in the movie business as a short subject, this by no means suggests that it was short on devotion or is anything less than what its makers hoped it would be. The film was made as a homage to the Saturday afternoon serials, which while shoddy in some areas, gave the audience what they wanted, even on the stingiest of shoe-string budgets. Their very cheapness seems only to have contributed to their charm.

For the uninitiated, "RICK BLAZEN" centers around a fearless but bumbling G-Man and his exploits as a crimefighter. When a top secret government device capable of making a man completely altruistic falls into the hands of the nefarious Flaming Skull, Rick Blazen must thwart the villain's attempts to alter the instruments and conquer the earth.

"RICK BLAZEN" was shot on a schedule of seven days on a budget of $7,000. While the shooting ratio of takes on each shot was roughly six to one, the crew found itself with 1 1/2 days worth of shooting on its final day. The wind chill factor kept us moving quickly, partly because of time and mostly because otherwise we would have frozen to death. But who could complain? The dailies had looked stunning and the cast and crew had become like a family. As we shot those last few inserts on the dock in Hoboken, New Jersey in the fading sunlight, I flashed back over the entire production and felt as though this film had somehow transported me to another time. It was a time I had studied and eagerly watched the films of. The "B" movies of Republic Pictures and other studios had been wiped from the face of the earth by the invasion of television and the need for spectacle in the cinema, like VistaVision and Cinerama. By 1956 the serials were no more, but nearly thirty years later a new crop of fans have sprouted up all over the world. Not having seen the serials in their original run, I am representative of that new breed.

The thing that started it off for me was "Flash Gordon." It singlehandedly put science fiction on the map in the cinema, and even with its primitive special effects, cardboard sets, and wooden acting, it is probably the singularly remembered serial. In its humble way, it still managed to convince me that the world was in deep trouble if Flash couldn't stop the Emperor Ming. The first time I saw serials anywhere was at a Science Fiction convention in New York and the audience had such a great time laughing at the plot holes and blatant mistakes, that I was entertained enough just watching the audience interact with the picture. It may have been a case of "so bad it's good" to the others, but I was particularly excited by the element of high melodrama, evidently born out of the theatrical style of the silent movies. Some call this "overacting," but I always felt it added to the excitement. After all, wouldn't you be emotional if the planet Mongo was racing toward violent collision with the earth?

With the making of "RICK BLAZEN," my intention was to use all that I had learned from my film school years by giving careful direction to the actors, and making the camera and lighting setups

(CONTINUED ON NEXT PAGE)

Take A Guess...

Western Trivia Quiz by L.D. (Larry) Adams

Test No. 2

(Answers on Page 47)

1. Wyoming, Montana, Kentucky, and Colorado gave us Buddy Roosevelt, Bob Custer, Lane Chandler, and Buffalo Bill, Jr. -- but not in that order. Match each cowboy star with his home state.

2. Which cowboy in Question No. 1 starred in "Range Riders" and "Circle Canyon"?

3. What is Gene Autry's complete name?

4. While at Republic in the mid-forties, Don Barry left his chaps and spurs in the bunkhouse to star in a few 'cops and robbers' films. Which Republic cowgirl co-starred with him in "West Side Kid" and "Slippy McGee"?

5. How many of the Roy Rogers Trucolor films also featured George Gabby Hayes?

6. Unfortunately, many of the great westerns from the silent era have been lost. Only one Fred Thomson film has survived. Name the film.

7. In what John Wayne/Howard Hawks film did Don Barry and Bob Steele have cameo roles. One played a bartender; the other played a crooked deputy.

8. What was the name of the first talkie western to star Tom Tyler?

9. Name the two Republic westerns in which both Roy Rogers and Alan "Rocky" Lane appeared.

10. In the 1932 World-Wide film, "Man From Hell's Edges," Battling Bob Steele had two sidekicks. One was the great Gabby Hayes; the other was a former silent western star. Name him.

work toward the desired effect. I dug into vintage "Dick Tracy" comic strips and film noir lighting techniques so that "RICK BLAZEN" was stylish and had it own distinct look. (In fact, I had viewed serials with my cinematographer, Thomas Agnello, and we both felt that the overabundance of flat lighting and master shots would not serve our purpose.) But for story and characterization, I embraced the larger than life heroes and villains of the serials and made sure that the pacing fit the race against time to save mankind from certain doom.

The script for "RICK BLAZEN" was the product of two earlier stories I'd written about the character. Rick would have the forties mentality popularized by Bogart and Cagney, who both presented a hardened cynicism in many roles, but like my old friend Flash he would be quick with his fists and fast on the draw. There would be a heroine, perferably blonde, and she would be Rick's counterpart: hopeful where he was realistic and wise where he was confused. The villain, who in the filmed script was called The Flaming Skull, would be the most neurotic power-mad fiend ever to utter the words, "Bring me the female...alive!" There would be feisty side-kicks and super scientists, chase scenes, shootings, and good ol' hand-to-hand combat. And the ending, like the original serials, would depict justice prevailing and the unmasking of the brutal bad guy to reveal his true identity. It would be, hopefully, the ultimate serial.

Whether this is true or not, "RICK BLAZEN" has certainly succeeded in sustaining the period circa World War II and a time of thrills and adventure. The actors who made the characters come alive were professionals one and all, and the crew, while young, delivered their expertise and hard work. Several people made the film outstanding in many ways. The cinematographer, who gave his best, has already been cited. Others, whose craftsmanship will surely extend into the feature-filmmaking community, are Steven Gentile, the art director who created the props (including the mask for The Flaming Skull complete with glowing eyes); the gaffer, Mark Croll, who brought with him his years in low-budget features and was ecstatic about the creative lighting possibilities; the composer, Gregory Smith, who is undoubtedly the next John Williams; and all the others who are too numerous to mention here, but gave everything they had to make the film a success.

"RICK BLAZEN" is a difficult film to market, mainly because of its running time, but if the fans of serials continue to find it true to the genre, maybe they will keep it from gathering dust and let it enjoy the profitable future that it rightfully deserves. Who knows? Maybe we'll even bring back the glory days of the Saturday afternoon serial, if even for just a little while.

HOLLYWOOD STUNTMEN'S HALL OF FAME

INC.

Dear Charter Member:

We are excited to invite you to join our many friends in owning one of these exclusively designed "Belt Buckles" of the Hall of Fame. They are cast in solid bronze, and feature 'Member' which is engraved as shown below:

ACTUAL SIZE: 4¼" x 3⅛"

These commemorative Belt Buckles sell for $22.50, plus $2.50 to cover cost of postage and special handling.

Total cost: $25.00. If you are interested in ordering more than one, the cost is $20.50 each.

Please send check or money order to: Hollywood Stuntmen's Hall of Fame, 48450 Seminole Drive, Cabazon, California 92230.

Answers to Take A Guess.....No. 2

1. Buddy Roosevelt was born in Meeker, Colorado; Bob Custer in Frankfort, Kentucky; Lane Chandler in Culbertson, Montana; and Buffalo Bill, Jr. in Cheyenne, Wyoming.

2. Buddy Roosevelt starred in "Range Riders" and "Circle Canyon." Both were released by Superior Talking Pictures in 1934.

3. Orvon Gene Autry was born September 29, 1907 in Tioga, Texas.

4. Lovely Dale Evans co-starred with Donald Barry in "West Side Kid" and "Slippy McGee."

5. None. During the Roy Rogers so-called Trucolor period, Gabby Hayes was often riding alongside Randy Scott.

6. The only Fred Thomson film presently available to collectors is "Thundering Hoofs," which has an action-filled ending in a bullring. (Hopefully, some of you readers can prove me to be wrong. Let us hear from you regarding the availability of other Thomson prints.)

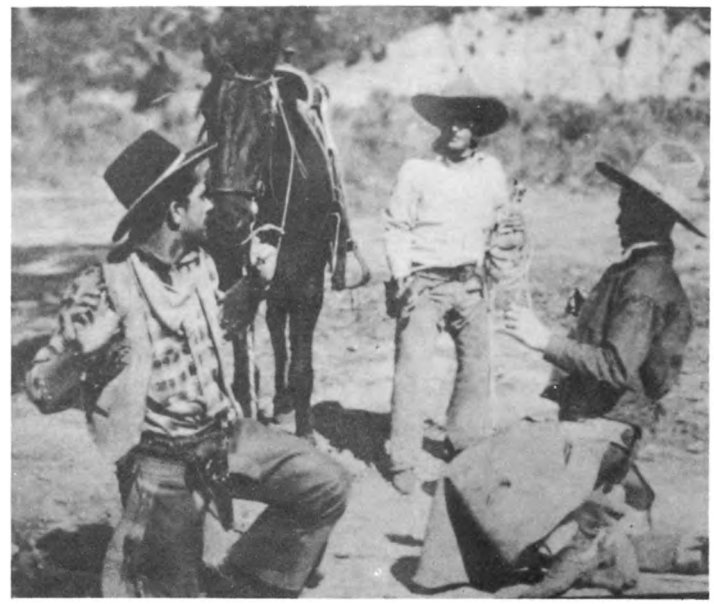
7. In the 1970 film, "Rio Lobo," Don Barry had a cameo role as a Union Army bartender; Bob Steele was Mike Henry's deputy. Each only appeared in one scene.

8. "Phantom of the West" (1930), a Mascot serial, was Tom Tyler's first talkie western.

9. Rocky Lane joined Roy Rogers in both "Bells of Rosarita" and "Trail of Robin Hood" for Republic Studios.

10. Pee Wee Holmes was Bob Steele's other sidekick in "Man From Hell's Edges."

Score: If you answered 8 or more questions correctly, consider yourself a "serious B-western fan."



In this rare still we see that Pee Wee Holmes has gained the drop on two bushwackers in "Hell's Borders" (mid-20's)

You've read about it in SERIAL WORLD. Now see it come to life in your very own living room. "RICK BLAZEN IS IN TROUBLE" is a short film that packs a punch in every frame. It is the most campy fun you'll ever have for $29.99. Specify whether ½" Beta or VHS. Price of admission includes postage and handling so order today! Send check or money order to: **RICK BLAZEN; c/o Lee Bennett Sobel; 30-63 33 Street; Apt. D3; Astoria, New York; 11102. Bring the popcorn!**

THE NUMBER ONE PUBLICATION ON THE SERIALS OF YESTERYEAR

NO. 40

SERIAL WORLD

SPECIAL SERIAL WORLD FEATURE STARTS IN FAVORITE WESTERNS & SERIALS PLUS #20

PLUS — THE JESSE JAMES SERIALS

THE MAKING OF RICK BLAZEN